SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

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RADIO ADVERTISING IN '30

Radio Decreases

By Advertisers in 1930

	1930.	1929.
Automatic Washer	$23,314	$38,443
Babson's Statistical	24,446	51,909
Baldwin Piano	12,400	128,587
Beech-Nut Packing	800	40,000
Brunswick-Balke	18,442	49,783
California Fruit Growers	11,000	26,937
Ceco	61,250	127,196
Champion Spark Plug	28,287	60,232
Clicquot Club	154,077	275,559
Dictograph	6,625	45,082
Edison, Inc.	16,916	145,452
Firestone Tire	143,245	308,063
General Motors	303,267	377,125
Graton and Knight	2,200	44,026
Richard Hudnut	20,425	53,594
Individual Drinking Cup	71,979	116,041
Kolster Radio	9,591	134,972
Kraft-Phenix	5,121	25,905
Lehn and Fink	11,781	132,135
P. Lorillard	168,510	335,509
McFadden Publications	423,494	607,915
National Carbon	214,425	337,850
Schroeders Sons, Inc.	8,700	128,116
Seiberling Rubber	71,884	208,609
Skelly Oil	4,572	51,263
Sonatron Tubes	23,273	160,343
Standard Oil of Ind.	20,220	82,358
Standard Oil of N. Y.	57,566	72,153
Sylvania Products	72,292	114,047
Whithall Associates	40,600	169,279
William Wrigley, Jr.	25,774	108,578

INCREASES AND DECREASES

"Year of Depression" Saw 28 Commercials Increase Radio Budgets—31 Cut Appropriations—148 New Networks Clients—Independent Stations and Advertisers Not Included

MILLIONS IN AIR ADS

Chicago, Feb. 17.

During 1930, which goes on the record as the year of the great depression, Radio advertising over the two competing networks had 31 accounts cut their radio appropriations, 28 increase air budgets and added 148 clients, never before on the air.

These figures are representative only of advertisers of more or less prominence and take no notice of the independent non net-work station or the small advertiser.

Arithmetic does not reflect total expenditure for Radio, merely station charges for time and wires. In the lists are all the big advertisers on the air. It again tends to emphasize how new is Radio and how recent most of the growth.

Radio as an industry is now entering its 11th year, but less than half this period actually saw any real stabilization. Only within the last year or so has it reached a state approximating what it will finally become.

It is becoming apparent the early days of the transformation of motion pictures from silence to audibility was simply a minor commotion, compared to the confusion and craziness of Radio. A patch work of contradictory theories, profligate in wasteage, buzzing around like bees, an endless successior of conferences and auditions over which the Radio chains mumble, stumble and don't seem to know what, how or why. But at the end of each year there's been plenty of progress as told in dollars.

Boxes in adjoining column tell the story of 1930 in Radio. Of the 148 new Radio customers, but 30 names are listed. These spent the largest sums in station fees and are therefore the most important.

Radio Increases

By Advertisers in 1930

	1930.	1929.
American Radiator	$407,051	$19,546
American Tobacco	842,020	472,872
Armour and Co.	273,068	105,463
Armstrong Cork	221,242	150,910
Cities Service	387,779	279,533
Continental Baking	282,543	159,694
Cream of Wheat	175,460	42,628
Eastman Kodak	167,228	68,800
Enna Jettick Shoes, Inc.	254,653	171,451
Forhan Company	192,310	48,764
General Cigar	160,725	85,250
Maxwell House	255,226	197,040
Graybar Electric	240,052	96,636
Atlantic & Pacific	346,313	227,274
Grigsby Grunow Radio	501,080	409,236
H. J. Heinz Co.	157,273	7,336
Northwestern Yeast Co.	120,541	91,415
Paramount-Publix	539,076	123,518
Pepsodent	1,219,462	226,868
Proctor & Gamble	255,168	56,157
Quaker Oats	861,772	29,056
Radio-Keith-Orpheum	495,427	407,699
R-C-A-Victor	474,223	390,492
Shell Oil	340,712	60,060
Chase & Sanborn	254,605	165,993
Fleishmann	528,935	85,210
Vacuum Oil	211,889	130,770
Westinghouse Electric	265,619	40,587

New Radio Accounts, 1930

Edna Wallace Hopper	$ 16,225
Anheuser-Busch	56,782
Jewelry Retailers	74,582
Bon Ami	51,343
Bookhouse (Children)	73,103
Brown-Williamson	131,129
California Packing	84,695
Canadian Pacific	129,860
Coca Cola	256,187
Rev. Chas. Coughlin	48,931
Cudahy Packing	28,731
Davey Tree Experts	91,731
Devoe-Reynolds	38,940
Elgin Watch	210,731
Florsheim Shoes	174,596
Funk & Wagnalls	557,445
General Mills	296,282
Goodrich Rubber	318,350
Brown Shoes	91,975
Iodent	77,222
Knox Hats	71,974
Lever Bros.	66,027
Libby Owens Glass	33,575
Maytag Washing Machine	191,441
National Canners	127,611
O'Cedar	125,817
Penick & Ford	100,286
Quaker State	113,637
R. J. Reynolds	166,463
S. W. Straus	146,209

POPE DISTURBS ROME SHOWMEN

Rome, Feb. 17.

Amusement circles are much disturbed at the references made by Pope Pius XI in address to Lenten preachers, in which His Holiness scored the entertainment offered by Italian cinemas.

The Pope took exception not so much at the quality of the screen shows as at the vaudeville perform-

(Continued on page 41)

OFFICIAL LISTENER-IN FILES 'OBSCENE' CHARGE

Roxbury, Mass., Feb. 17.

Charged with using "profane and obscene" language over the radio, Elliott A. Ellis, 25, has been summoned to appear before the Federal Radio Commission on March 10. Ellis operates Station WICST, amateur sending plant.

According to Charles C. Kolster, federal radio supervisor in New England, the government's monitor station at Hingham picked up improper language from WICST on several occasions.

Radio officials said the stories sent out by Ellis were of such a nature that they deemed it advisable to report him to the Commission. Penalty may be revocation of license.

SPECIAL P.A. FOR MAJOR LEAGUE BASEBALL CLUB

St. Louis, Feb. 17.

The St. Louis National League baseball club, is pioneering in a new direction by employing a publicity director for its chain system of teams. Eugene F. Karst, formerly a member of the St. Louis "Globe-Democrat" staff, has been appointed to the post.

Karst is believed the first full time press agent hired by a major

(Continued on page 76)

Not in Macy's Window!

Miami, Feb. 17.

Marathon dance contest promoted by Cinderella ballroom ended Monday (9) after running continuously since December 18.

Billie and Mac won first prize of $1,000 and immediately were booked to sleep in the show window of a local furniture store.

Merchants Told

Portland, Ore., Feb. 17.

A local daily printed an editorial telling the town's merchants to stop harping on depression or bad business.

As a substitute the paper said the merchants should take their lesson from the theatre men, as the theatres appeared to be doing business, notwithstanding.

STAGE IDEALS PASSE FOR FRENCH SCREEN

Paris, Feb. 6.

Stage idols are falling in France due mostly to the screen. Actresses previously of the stage could wait until they were along in years to meet sure-fire success. Audiences were hypnotized into believing in their eternal youth. The screen has changed it, for the camera catches everything.

The beauty-minded picture audiences comment mercilessly on the physical appearance of the old stage favorites. The everlasting search for young and beautiful female talent is imperative. Formerly revered names are now nearly a drawback for a screen production.

LAMBS' GAMBOL AS AIR SPECIAL

NBC is reported arranging for an all-star Lambs Gambol for the air on an undetermined Sunday evening as a big ether feature. Its saleable possibilities may net the Lambs Club a considerable amount for the single night.

Best known legit star names are said to have expressed a willingness

(Continued on page 41)

Diet Ruined Meals

Minneapolis, Feb. 17.

An indignant husband called up the Century theatre and scolded Manager Harold Kaplan for distributing 13-day diet cards to advertise the picture, "Reducing."

He claimed that since his wife got one of the cards he hasn't had a square meal at home.

The fellow actually was serious. He threatened suit.

BROOK'S
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

Older Writers and Names Keeping Incubator Brand Down and Out

Hard times are keeping embryonic fiction writers in the incubator indefinitely. Old timers who typewrote themselves into their pile and then lost it in various vicissitudes of the stock market are responsible. Some have had their original fortunes depleted until now they're practically starting at scratch and thus, for a little more money than the brilliant comer, will turn out an infinitely better job, backed by that long established pen name.

While no mention is made of their personal side, comment in writing circles is observing, as becoming newly conspicuously prolific, such authors as Robert W. Chambers, Rex Beach and Rupert Hughes. These, heading a score or more of others.

Such competition is not to be met by the younger writers unless commandingly brilliant and of unique talent. The average typist, far from this category, is lamenting that easy money of a year ago from the 5-10 magazines of national status, and others of higher price reaching into given reading areas.

Like in film theatres star names look just as well in the index as on the marques. It is this that is causing young writers to note their latest stuff bein. largely passed up for name articles.

Magazines are laying the trouble to a surplus of material. With one of the biggest 5c sellers as many as 12 serials, on ice for the past two years, are now being dusted off.

Erskine's Observation

John Erskine's remarks to the Advertising Club in New York last week are claimed to have been directed chiefly to the established writer. His criticism of censorship on the screen, in magazines and books, did not take in the aspiring generations of writers, according to a more recent lament.

Sports Scribe Tells Studio of Remarriage And Receives $3,000

Hollywood, Feb. 17.

Bill Cunningham, Boston "Post" sports writer here on his honeymoon, visited Myles Connolly, Radio associate producer. When asked about his bride, Cunningham replied that he had remarried the wife whom he had divorced several years ago. He then told Connolly of several marital incidents leading up to the divorce, and of the subsequent reunion.

Connolly got excited over Cunningham's story. He brought in Joe Schnitzer and William Le Baron and had Cunningham retell the tale.

Both Schnitzer and Le Baron figured it would make good picture material, and handed Cunningham $3,000 for the idea.

Humphrey Pierson has been assigned to put it in scenario form, and "The Consolation Marriage" has been tacked on as title.

Cunningham thinks that pictures are a cinch, but he's taking the bride and that $3,000 back to Boston and his desk at the "Post."

Hope It Passes

Pine Bluff, Ark., Feb. 17.

A bill was introduced in the general assembly in session to appropriate $2,500 for a silver service for Will Rogers, who had rendered such valuable service in raising money for the Red Cross Relief.

Metro Interested in Bowers and McGuire

Hollywood, Feb. 17.

John Bowers and Kathryn McGuire, both former silent names, are being given the once over by Metro.

Bowers has been out of pictures for several years, and Miss McGuire hasn't done anything in over a year.

Every Man Who Does the Best He Can Is a True Hero

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Lincoln Did It

Sign on the Bank of Hollywood door last week:

"This bank will be closed on Feb. 12, Lincoln's birthday.—*From Variety's Hollywood Bulletin.*

GARBO LITTLE KNOWN IN L. A.

Hollywood, Feb. 17.

Almost a recluse in her private life out here, Greta Garbo, Swedish film star, with Metro for a long while, is much less personally known than any picture personage on record.

Even the heads of Metro are barely acquainted with her. She speaks to them or any one else but seldom. All of her business affairs are transacted by a single representative. Apparently she wants no new social or business contacts.

Garbo is the strangest personality of all of the freak or odd ones this extensive screen colony has been honeycombed with for years. She is adverse to interviews and interviewers; is the bane of Metro's publicity dept., which can make no promises for her, for stories or new photos, and generally has enveloped herself in a mysterious atmosphere, away from the studio stage.

Not a Pose

Believed for some time that this attitude by Garbo was a smartly suggested pose, for the promotion of more and stronger interest, to gain more and better publicity, that opinion has been reversed by the Metro and picture people. They just can't understand it or Garbo.

Meanwhile the actress from Sweden seems to have been the most fortunate of all film names in the selection of stories to fit her peculiar style and acting. The Garbo pictures contribute a heavy draw over here. The latter is of most concern to Metro. It passes up the rest about Garbo as just one of those things.

Some of those veils of mystery may drop from Garbo, as the star is beginning to look more favorably on chatterers, it is said. Garbo is probably due for another publicity buildup along different lines shortly.

The Swedish sphinx is reported to have made the opening wedge when she let herself be interviewed by the man who had secretly snapped her taking a sun bath. Her first burnup at the picture ended with the interview.

Metro reports that her last interview was over two years ago.

SAILINGS

March 4 (London to New York) Moss and Fontana (Lafayette).

Feb. 26 (London to New York) Mrs. David Goldenberg, Carroll Dunning (Europa).

Feb. 25 (Paris to New York) Charlie Ahearn (Rochambeau).

Feb. 18 (Paris to New York), Jack Smith, Adler and Bradford, Rose Perfect (Ile de France).

Feb. 17 (New York to Genoa) Mr and Mrs. Charles Farrell (Augustus).

Feb. 14 (London to Sydney) Mr. and Mrs. Eric Strelitz (Oreford).

Feb. 14 (Sydney to San Francisco) Fred Scholl (Ventura).

Feb. 13 (London to Capetown) Lily MacWilliams and 16 Lawrence Tiller girls (Arundel).

Feb. 13 (Capetown to London) Billie Rutherford, Elsie Bower, Nina Bodynham, Susan Houtoux (Arundel Castle).

McLaglen-MacDonald

Hollywood, Feb. 17.

Fox will team Victor McLaglen with Jeanette MacDonald in "All Women Are Hungry," new title for the Claire Kummer stage piece, "Good Gracious, Annabelle."

Picture doesn't start until McLaglen finishes "Women of All Nations."

WILL MAHONEY

In Earl Carroll's "Sketch Book"

The Cleveland "News" said, "If you want to see tap dancing as it can be performed, see Will Mahoney. If you want genuine travesty, listen to him. If you want downright, good, old-fashioned and rare burlesque, give this Mister Mahoney a chance to entertain you."

Direction
RALPH G. FARNUM
1560 Broadway

Hollywood's Pure Getting Naughty For Fat Checks

Hollywood, Feb. 17.

Playing a heel in a picture is no longer an anathema for careers.

Not so long ago none of the sweet young things, male or female, would chance a part which was the least bit off color.

Fan disapproval was the sword hanging by a thread. Prevailing psychology was that the fans interpreted any characterization as the player's own. With fan mail measuring the pay check, the screen's supreme refused to take a chance. Leading men had to be good scouts, kind to old women, children and dogs. Similarly the heroine had to be pure sugar for anybody's coffee.

All this is off now. Male stars are favoring heel parts and the girls aren't a bit averse to playing cash and tarry characters.

It's another of those revolutions checked up to importations from the stage. Legit players looked at a part for its dramatic value, heeled or unheeled. Fan mail didn't worry them.

From the sidelines the screen bunch saw fat checks going to the Lew Ayres and the Edward G. Robinsons who played gangsters. Same on the femme side, led by Ruth Chatterton.

Now there's no questioning the moral virtues of the characters they're asked to play. Currently it's a case of the fewer the virtues the better the part.

Von Luckner's Life Story

Miami, Feb. 17.

Metro has the picture rights to Count von Luckner's life story. The Count is to play the leading role of the fearless commander of the "Seeadler," an old sailing ship, with which he ran the Allied blockade during the World War.

The Count will leave here within the next week for New York to complete details.

Hughes Borrows D'Arrast

Hollywood, Feb. 17.

Harry d'Arrast, French director, heads out here for a picture for Howard Hughes after he finishes the next Chevalier for Paramount.

D'Arrast returns to Long Island for one more for Par after his Hughes assignment.

He gets $50,000 per picture, directing for 12 weeks' maximum, plus a $3,500 weekly rate for overtime.

Dane-Arthur with Par

Hollywood, Feb. 17.

Karl Dane and George K. Arthur go with Paramount for shorts.

Dane finally has learned enough English to warrant being signed.

Ruth Chatterton's Aim Realized; Now in Line for Perfect Picture

While film actresses are probably fundamentally as interested in money matters as are actors, they always refrain from bluntly expressing themselves on this score. An actor will flatly state that money offered him is his paramount interest, almost sole consideration in a film proposition. An actress is inclined to hold up the artistic angles of her career as of chief importance. Actresses may consider a purely business attitude as unbecoming or they may be more sincerely swayed by other considerations.

Ruth Chatterton freely gives the impression her artistic career is the center of her attentions. She is living in the hope of making the "perfect screen story." Inasmuch as Warner Brothers will allow her a free hand in the making of her pictures, her future work for that company is eagerly awaited by her.

"My one interest and main idea," Miss Chatterton said, "is to have my pictures grow up. They must develop and I must experiment with them. I want the opportunity and the free scope to do this."

This does not mean that Miss Chatterton has been at all dissatisfied with Paramount. "Paramount always has been lovely to me," she said, "they are very fine people and there are fine brains behind the concern. They have always considered me and considered any of my suggestions."

But the Warner Brothers' offer approximates the opportunity that Miss Chatterton has awaited to further her artistic prestige in her estimation. Miss Chatterton always helps to write, change or adapt her stories, believing she knows what she wants.

Universal Person

In spite of her picture success, Miss Chatterton doesn't wish to be considered a picture star, nor does she exactly wish to be called a stage person. "I would rather," she said, "be called a universal person, because there are so many things I am interested in." She would like to return to the stage, Miss Catterton replied when asked, "because all my friends are there—Kit Cornell, Lynn Fontanne and Noel Coward.

As she never felt herself identified with Hollywood, Miss Chatterton sees "Once in a Lifetime" as unusually fine stage entertainment.

Author Test

Hollywood, Feb. 17.

Local wag suggests the only way to determine whether Shakespeare or Bacon wrote "Hamlet" is to have Arthur Caesar visit the graves of both, reciting Hamlet's soliloquy.

The one that turns over is the author.

AMOS-ANDY NOT FOR 2D TALKER

Amos and Andy may never make another picture, at least for Radio Pictures. Latter has reached this decision, which views the broadcasters as freaks on the screen, good for one film only.

Conclusion is reached after many Radio checks on "Check and Double Check," the radioers' first. In practically every instance, it is now admitted inside, the picture did big while a novelty, but attempts to get into the serious test of appeal through a hold-over week flopped in most instances.

Bromfield Failed to Recognize His Laye Story from Notice

Hotel Tschuggen,
Arosa, Switzerland, Jan. 30.

Editor, "Variety,"

Sitting on top of a mountain in Switzerland I read today the criticism on the Evelyn Laye picture, "One Heavenly Night." As some of the remarks were directed at me as the author and for reasons which I am not responsible, I'm taking this chance to reply.

I never saw the script of the picture, and have never seen the picture itself, but I gather from your review that there were whole scenes and dialogue of which I was not the creator and still remain in somewhat shuddering ignorance.

As to the insipidity of Miss Laye's role, I heartily agree with notice. To me, it is as interesting as so much dishwater. And it was certainly not the role of the original story, in which Miss Laye was to play the Toast of Budapest, a lady far from pure and far more entertaining than any virgin flower girl.

The original story was accepted and set, but alas! Mr. Goldwyn and Mr. Fitzmaurice (who grew up with the industry) felt that Miss Laye's presentation as a star must be pure. So out of the hat I produced the Cinderella story, not a day was saved and Lillyan Tashman gained a better role than the star herself.

As I say, what happened to the story after that point I do not know. Certainly, among many other things, I never visioned Miss Laye and Mr. Boles singing a duet in a thunderstorm.

When that job was finished I asked for a release from my contract at a loss, financially, to myself. But such things, I suppose, happen once in a lifetime. At least they do to me, only once.

Louis Bromfield.

WEATHER

London, Feb. 17.

Cold weather and snow over the week-end helped theatre attendance.

Paris, Feb. 17.

Weather and business at the theatre generally are all wet.

Public's indifference to entertainment has even affected boxing exhibitions.

Bolm Film Staging

Hollywood, Feb. 17.

Adolph Bolm, former ballet master for the Chicago Opera, goes with First National to stage the dances for "The Genius."

He will also double for Barrymore in the film.

"Common Law" Pathe's For Constance Bennett

"The Common Law" novel by Robert W. Chambers, has been bought by Pathe for Constance Bennett. It's the company's first buy since the RKO purchase.

Pathe has started checking and classifying every picture and manuscript made or bought since the formation of Pathe Exchange purchased by RKO. This property considered one of the Pathe assets.

Walter Woolf-Metro

Walter Woolf and Metro are negotiating on a deal which will take the actor back to the coast if consummated. He was out there two summers ago, in a musical for Warners.

Woolf returned to New York to play in a straight stage comedy, "To the Ladies," having been previously identified with operettas. He has a contract to do a stage show for Lew Cantor at the conclusion of which he will move west should the Metro agreement be closed.

Venturina, Span. Megger, Gets Chance at Domestics

Hollywood, Feb. 17.

Another director of foreigns will get a try at domestics.

Latest is Dan Venturina, who will be given an English language picture at Paramount after megging another Spanish musical. He has just finished "Gay People."

Philo Folds

Los Angeles, Feb. 17.

Philo McCullough, pictures, asked to be declared bankrupt without figuring out just how much he owes.

"He'll file a schedule for his hearing tomorrow.

STAR CHANGES UP TO NOW

Foreign Film Once Wkly. as Teacher Of Languages to College Students

Chapel Hill, N. C., Feb. 17.

A unique plan of educating youth through talking pictures has been evolved and put into operation by E. Carrington Smith, manager of the Carolina theatre here.

It is to vary the regular program by a foreign language picture each Wednesday night. Started in December and has proven so attractive that Manager Smith says it will be continued indefinitely. He says this is the first theatre in the country to inaugurate such a program.

This is a university town, seat of the University of North Carolina. Population is largely made up of professors, teachers and their families, and students. The student population is nearly 3,000.

Professors who teach foreign languages are enthusiastic about the idea and say that the pictures are helping the students immensely in their study of foreign languages.

LOLA LANE SAYS CRUZE HOLDING OUT ON HER

Hollywood, Feb. 17.

Lola Lane, in court, is seeking legal sanction to break her contract with James Cruze, claiming he is holding out $350 weekly of her salary.

The actress also wants to recover a total of $6,650 alleged due her.

Davies Gets "Greeks" as Talmadge Picks Another

Hollywood, Feb. 17.

Announced that Norma Talmadge does not desire to wait until 1932 to make "The Greeks Had a Word For It," the actress will go to work on a new picture.

The Zoe Atkins play, purchased from William Harris, Jr., by Joseph Schenck for $110,000, instead has been sold to Marion Davies. Hearst wanted the Broadway piece for Miss Davies for some time, but the actress made it contingent on securing the services of a certain director. The latter, feeling that his identity would be swamped amidst the Hearst-Davies publicity campaigns, refused to meg it.

Miss Talmadge was to have first done the "Greeks" as a stage play in Los Angeles this spring prior to screening it. It was later decided that the piece was not for her.

Fox Kisses Fifi

Hollywood, Feb. 17.

Having forgiven Fifi Dorsay for her recent wild publicity escapade, Fox decided upon reinstating her immediately. She goes into "Women of All Nations" along with Marjorie White and Ruth Warren.

After that the spontaneous Fifi is set for the next Will Rogers picture, "Cure for the Blues," in which John T. Murray will also be in.

Friml-Schenck Contract Awaits Return of Music

Hollywood, Feb. 17.

Having adjusted his contract with Joseph M. Schenck, Rudolf Friml is returning east. Schenck will produce the Friml musical next year, postponing their contract by mutual consent in accordance with current public reactions to screen musicals.

Friml had a two-picture contract with United Artists, the first of which was "Lottery Bride."

Mack Taken by U

Hollywood, Feb. 17.

Russell Mack goes with Universal to direct one picture, with U holding options after that.

Assignment came on the strength of his work on "Lonely Lives" for Pathe.

Critic Liked Salmon

Bob Murphy says while playing Toronto last week for RKO one of the daily critics, in reviewing the show, printed a rave about the salmon in the "Silver Horde" picture on same bill.

Murphy said no mention was made about the vaude show or the actors in the picture, so he mailed the critic a can of salmon.

SOCIETY GOES "EXTRA" MAD IN LONDON

London, Feb. 7.

Film making has become the rage of the younger set in society here.

Girls with nothing better to do take calls at the various studios, receive nothing in the way of money and work hard all day, keeping crowd players out of jobs.

Rage is mainly due to the usual floodlight glamor, which gets the idlers under their aristocratic chins.

These days in British studios it is cheaper and more satisfactory to fling out careful invites to "society" than to hire and groom crowd players when the callboard wants a smart background.

Most of the titled ones who answer are girls; men apparently having something better to do.

Up Early

On one current picture, "The Outsider," a large percentage of the background is "social." They arrive around 8 in the morning, work all day, get bawled out without making a murmur, and quit in the evening, forgetting to ask for their $5.

Man on a set the other day, looking very dignified and ideal for the company director role he was playing, turned out to be the Mayor of Gloucester, just finding out what the arcs felt like.

Fear of Exhib Squawk Holds Gaynor-Farrell

Hollywood, Feb. 17.

Shipping Charles Farrell to Europe for a vacation, Fox decided to put a substitute in as lead with Janet Gaynor in "Merely Mary Ann." Testing several, and thinking again that probably the exhibs might not accept a sub in a picture already sold as a Farrell-Gaynor, the studio has decided to postpone production until Farrell returns.

Miss Gaynor, convalescing from an appendicitis operation, has been requested to extend the rest for another month, and then will go into "Daddy Longlegs" with Thomas Meighan, after the latter finishes "Young Sinners."

3 WB Contracts Settled

Hollywood, Feb. 17.

In addition to Sidney Blackmer's contract, settled by Warners last week, agreements held by Noah Beery and Walter Pidgeon were settled Monday (16).

Blackmer's contract had 15 weeks to go, Peery's 19 and Pidgeon's eight.

Roberta Passed Up

Hollywood, Feb. 17.

Roberta Robinson, radio player, has an untaken option on her hands.

Company overlooked her at option time.

PRESENT-PAST AND MUSICAL

Only 3 in Pictures Holding Spot for Over 10 Years—23 Remain of 75 Stars in Silent Era—26 New Ones with Talkers

BRIEF AVERAGE LIFE

Star changes in the picture firmament, in their comparative way, are as numerous as the real star changes in the sky. The big difference is that picture stars are not quite as stationary.

Few have learned the secret of remaining a star for more than a couple of years. The maximum average for keeping one's name on top of the film titles is around four years. Merely a handful has held out for a longer period. The others are comets in their speedy rise and fall. They are borne up and down by the same changing winds, tastes, public fancy and conditions.

Never has there been a greater change in any amusement branch than in pictures in the last three years caused by talkers. The faces changed with the rest of the business. This only lowered a star's changing average already extremely low.

Picture stars' lives as stars are considerably shorter than those of luminaries in other amusement branches. Legit has kept stars glowing for years, so did vaudeville before slipping.

In picture stardom but three persons still in the star class can trace their starring careers further back than 10 years; Mary Pickford, Douglas Fairbanks and Charlie Chaplin.

Neither of this trio has appeared in more than one film a year for the past several years.

Some who approach the above trio in picture starring longevity are Gloria Swanson, Harold Lloyd, Norma Talmadge, Richard Barthelmess and Marion Davies. They have been inconsistent stars in the past few years, but are stronger now than in some seasons, except Lloyd.

23 Silent Stars

At the end of 1927, the last year of silence as the general picture making policy and the year of talkers' birth, there were 75 stars with names atop the titles of the major companies' productions. Since then, with the business in the meanwhile having gone all-talker, but 23 remain.

With this 23 on present (1931) picture contract lists as stars are 25 new faces and names. The two classes combined give the major companies a total of 48 stars now against 75 four years ago, but that's not as significant as the number of new stars in the present total.

The 23 stars holding over from silent days and still starred are Harold Lloyd, Clara Bow, Richard Dix, Emil Jannings, Bebe Daniels, Gloria Swanson, Eddie Cantor, Norma Talmadge, Richard Barthelmess, Will Rogers, Charlie Chaplin, Douglas Fairbanks, Mary Pickford, Ronald Colman, John Barrymore, Buster Keaton, John Gilbert, Greta Garbo, Norma Shearer, Marion Davies, William Haines, Ramon Novarro and Bill Boyd.

The 26 new names, also faces, on the present starring contract lists, are Joan Crawford, Lawrence Tibbett, Maurice Chevalier, George Bancroft, Ruth Chatterton, William Powell, Jack Oakie, Claudette Colbert, Marx Bros., Gary Cooper, Nancy Carroll, Charles (Buddy) Rogers, Richard Arlen, George Arliss (revived), Dorothy Mackaill, Mary Nolan, John Boles, Lupe Velez, Genevieve Tobin, Ann Harding, Constance Bennett, Otis Skinner, Marlene Dietrich, Winnie Lightner, Joe E. Brown.

As some light on pictures' chief talent source in its development of new faces since 1927, of the 25, the

(Continued on page 28)

English Actors Over Here on Spec Can Find No Golden Cobblestones

The "gold cobblestones" that lured little Dick Whittington to London are doing as much in the locale of Hollywood for British actors, overlooked in the many conscriptions from their ranks made recently by American film producers.

Impatient to get out of the menial pay class of performer, which they are forced to remain in, in London, the boys are literally flocking over here. Many have plenty of nerve.

The English boys are blunt but clever with it all. When they make the offices it's a tale that sounds like a buyer going to the Orient, who would condescend to take on a few more accounts.

"I am going to Hollywood and thought it might be of interest to you," is a line well known among New York picture execs.

If the English thespians hang around Manhattan long enough their experiences, coupled with stories they hear about Hollywood's thousands of lay offs, cause some of the wiser ones with return passage to use it.

Five or six London names made prominent by almost weekly exploitation at Cohan theatre on Broadway during the epidemic of British features are floating around New York in the above manner right now. Some may click in small roles, but the majority will wind up in the usual way, simply learning that when an American producer wants a foreigner he goes after him, cabling first cabin fare for a round trip.

At Your Service

Chicago, Feb. 17.

Reported as true is the story of the house manager in the midwest who called his circuit's home office to issue an ultimatum that unless certain privileges were accorded him, the h.o. could count him out.

A couple of hours later he received a telegram reading:

"One two, three, four, five, six, seven, eight, nine, ten."

SOCIAL SET HAS FILM PEOPLE ON EDGE

Hollywood, Feb. 17.

Pictures were officially recognized by society Monday night (16), when a coronation ball was staged at the Biltmore Hotel. The affair was a rehearsal for a similar ball to be held here in September, when the King and Queen of Spain will visit Los Angeles, if still holding their royal jobs.

John Stevens McGriarty, California writer, and Peggy Hamilton, local style expert, doubled as the monarchs. Hobart Bosworth, Jean Hersholt, Ivan Lebedeff and Yucca Troubetzkoy of pictures, were the "king's" attendants, while Rosita Moreno, June MacCloy, June Marlow, Marion Shilling, Thelma Todd, June Collyer, Bebe Daniels, Belle Bennett, Laura La Plante, Dorothy Mackaill, Evelyn Knapp, Sue Carol, Claudia Dell and Noel Frances attended the "queen."

While the affair was supervised by the ultras, the picture femmes carried off the honors when it came to gowns.

One society matron who condescended to speak to a "Variety" mugg handed him a list of guests and said: "These people are all socially prominent—with the exception of the picture stars."

METRO'S 'PRIVATE LIVES' WITH NORMA SHEARER

Hollywood, Feb. 17.

"Private Lives," the Noel Coward comedy current at the Selwyn, New York, will be made into a picture for Metro. Norma Shearer will play the Gertrude Lawrence part. Man for the Coward role not decided.

Sidney Franklin, who went to New York to see the play, is back on the Metro lot, and will direct.

"Private Lives" was brought over to New York by Chas. Cochran with the entire English cast and production that he had shown in London. It is limited to a 12-week run at the Selwyn.

Beauts Bearish

Hollywood, Feb. 17.

Another runaround for another prize beaut.

Margaret Eckdahl, "Miss America of 1930," came all the way from Tampa, Fla., to let the studios get a good look at her.

Best she got was a few promises for a test.

Oakie and Skeets

Hollywood, Feb. 17.

Paramount will team Jack Oakie and Skeets Gallagher in "Is Zat So?"

Picture goes into production early in April.

Radio Stars Dorothy Lee Despite Her Objections

Hollywood, Feb. 17.

Radio will star Dorothy Lee in spite of her objections.

Studio offered a starring contract a month ago, which she turned down, claiming she wasn't ready for the big leap.

Miss Lee was then assigned to the femme lead in "Too Many Cooks," opposite Bert Wheeler. After the completion of that picture William Le Baron will assign her to one with her name above it.

Clara Bow at Work

Hollywood, Feb. 17.

"Kick In" will be Clara Bow's first for Paramount since the Bow-De Voe trial. Picture starts next week.

Despite a promise from Par she would have a long vacation after the trial, Miss Bow is rehearsing.

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Cautious Revival of Music in Films Evident on All Studio Schedules

Hollywood, Feb. 17.

Further indication that pictures with music will soon be on all studio programs again is engagement of Abe Lyman's band by Warners for three features and 12 shorts.

First film is "Big Business Girl," starting shortly.

Lyman's contract came a few days after Gus Arnheim's with Radio to supply incidental music in "Traveling Husbands." Practically every studio now has plans for shoving music of one kind or another into pictures ready to start. Most are going to start slowly and wait for audience reaction before trying any heavy production.

The studios have agreed that this time music will be a part of the story, and are making efforts to slip into notes without that awful break experienced in former films.

The shorts Lyman will do are one-reelers and based on the story of an orchestra leader. Lyman will not appear. These are also going into early production.

Sistrom Assoc. Prod. At Fox, While Block Loses Super Title

Hollywood, Feb. 17.

William Sistrom, who left Radio Pictures several months ago through ill health, has joined Fox as an associate producer. At the same time Ralph Block, Fox supervisor, was switched to the scenario department as a writer.

Sistrom's going with Fox and Block's relegation has the Fox lot buzzing. Supervisory lineup now lists Sistrom, John Considine, Jr., Al Rockett, Edmund Grainger and De Sylva, Brown and Henderson.

While officially departing from Radio, Sistrom, it is understood, has been kept on the payroll all along. With his new alignment Radio has doubtless made an adjustment on his contract.

LILYAN TASHMAN AND OTHERS PAR-TIED

Hollywood, Feb. 17.

Sam Jaffe, production manager of Paramount, E. Lloyd Sheldon, his associate for 11 years, two new writers and two free lance actors placed under termers are among the Paramount contracts just given out.

Lilyan Tashman, free lancing lately, and Helen Johnson, newcomer with a part in "It Pays To Advertise," received optional agreements. Carol Lombard and Regis Toomey had theirs renewed.

Paul Hervey Fox, playwright, has a Par contract to write. Travis Banton, fashion designer, now in Paris, was given a renewal by cable.

Hoffman Leaves Liberty

Hollywood, Feb. 17.

Selling his interest in Liberty Productions to his partners, the Gumbin brothers, M. H. Hoffman steps out of that company.

He will devote his time to Allied Pictures, independent, doing Hoot Gibson pictures.

Dix's Outdoor Film

Hollywood, Feb. 17.

Richard Dix's next one, after "Big Brother," will be an outdoor story Radio is now cooking up.

Wesley Ruggles will direct.

Charlie Ray Shows Up

Hollywood, Feb. 17.

Charles Ray is here for a return to the screen.

This is the first time he has been on the Coast in several years.

Dudley Murphy's "Co-Ed"

Hollywood, Feb. 17.

Dudley Murphy has joined the Paramount directors' corps.

His first is "Confessions of a Co-Ed," with Sylvia Sydney and Phillips Holmes.

Wassa Matter?

Stock ticker in the Motion Picture Club has been taken out.

New Contract for Oakie If Ruggles, Rosen Out

Hollywood, Feb. 17.

Jack Oakie is again a shuttlecock among rival agents and Paramount, with the latter company preferring to issue a new contract to its star, providing Wesley Ruggles and Al Rosen, the agent, be eliminated. Both have Oakie under personal contract and in turn made a "loan" arrangement with Par for Oakie's film services, which have two more years to go.

Oakie, meantime, has Edward Small as his agent, regarding the Small office as friendly, with the latter out to negotiate a direct Oakie-Paramount contract, acting only as the 10% agent party in between.

Par is agreeable if Rosen and Ruggles can be eliminated. Ruggles, the director, "discovered" Oakie and signed him personally, collecting thousands of dollars weekly for his own end in excess of the few hundred Oakie was getting. At one time Oakie was receiving as low as $200 and $300 a week, while Ruggles collected many times more, but this was later adjusted with Rosen and Ruggles partners on the Oakie contract.

RADIO TEST SHOWINGS AS PUBLICITY GUIDE

Chicago, Feb. 17.

At the convention of RKO here it was decided to establish a test showing on all pictures to build publicity campaigns in advance of key city showings. In other words, picture will be previewed in suburbs and the reaction will decide the publicity campaign. This reverses the policy of building the exploitation after the pictures have first shown in the main spots.

The Chicago gathering is rather unique in theatrical conventions in having the representative of an advertising agency as a delegate. Lord, Thomas, and Logan, which handles RKO advertising, is represented by Jack Pegler.

K. C. As Focal Point For East-West Trips

Hollywood, Feb. 17.

Those cross country rides for film and theatre execs are now being shortened. Latest idea is for Hollywood and New York chiefs to meet half way, in Kansas City.

Fox West Coast has tried it and found it better than the other way as it doesn't keep execs away from their main offices too long. A trip from one coast to the other takes at least a week of business time, while the Kansas City meeting, over the week end, only consumes two or three working days.

"Horn's" $1.50 Dates

Metro will roadshow "Trader Horn" starting in Philadelphia and Detroit Feb. 22. Respective houses are the Chestnut Street Opera House and the Shubert.

Picture is also set for $1.50 and a twice daily routine at the Shubert Rialto, St. Louis, and the Majestic, Boston, March 1, as well as the Shubert Tech, Buffalo, March 8.

Jack Barry's Contract

Jack Barry is reported having received a three-year contract by Publix at a salary increase.

Barry created the Publix Managers' School. Of late he has been in charge of personnel.

HELD

For show business larceny. Plead guilty on two counts, Stealing the show, robbing the patrons of all their laughs, with the clean cut comedy gags that have made famous the

"Originators of Tintype Comedy"

(CHIC) YORK and (ROSE) KING

Wk. Feb. 12, Hills St., Los Angeles.

RKO Direction LEE STEWART

CARLESS DARROW TALKS

Attorney Before Screen Answering Load of Inquiries

Answering the questions of representatives of 10 biggest interests and industries is the manner in which Clarence Darrow has decided to effect his screen debut. As soon as the Florida sun bakes out the last flu germ, the lawyer will repair north to step before a camera which Jack Connelly will direct and Courtlandt Smith will preside over.

Darrow isn't getting into pictures to make money. According to his intimates, the lawyer has never owned a car and his wife has never worn a fur coat.

The film hook-up is a 50-50 proposition, but half only in profit so far as Darrow is concerned.

Warden Lawes of Sing Sing is to be the first of Darrow's interrogators.

FILM SCRIBES LATEST FAD AT STUDIOS

Hollywood, Feb. 17.

The screen writer is getting a break. Recently a number of scribblers have been graduated to megaphones, and the satisfying jobs they have turned out brought about a feeling among producers of confiedence.

Not so long ago the writer was looked upon as the necessary evil, with almost everyone in the studio taking a crack at his story before it finally got to celluloid. It usually was unreeled as anything but the writer's original idea. For a writer to sit with a director was, for a time, considered very declasse. Since the release of "Cimarron" and "Holiday," authors' stock has boomed.

Imitators

In production of both these pictures, the screen writers sat with the meggers throughout the shooting. Whenever moneymakers come out of a studio, the opposish always tries to ferret out the cause of the successes. Verdict has been that the combo of director-writer was responsible for these two, so in true Hollywood style there'll be lots of imitation.

Fox is first under the wire, announcing that on all future production the writer will be the director's man Friday throughout the shooting.

Teddy Walters Going To School for WB

Teddy Walters, in vaude, has an optional contract with Warners.

WB will place Miss Walters in school for three months before assigning her. She has done a short, with Joe Penner.

Miss Walters and mother leave for the Coast this week.

Arliss on Hamilton

Hollywood, Feb. 17.

Execs at Warners were discussing the design of 24 sheets for George Arliss' "Alexander Hamilton." They asked Arliss for his idea.

"In keeping with Hollywood it would be well to get a bathing girl on them somewhere," answered the actor.

NEW RKO-PATHE PACTS WITH TOP-RUNG GIRLS

Hollywood, Feb. 17.

Ann Harding's personal attorney, Ralph H. Blum, is currently working on a revised contract to submit to Hiram S. Brown following the tentative understanding between the RKO head and the RKO-Pathe star for an adjustment of her contract.

Brown last week similarly arbitrated with Warners over Constance Bennett's services. The RKO-Pathe Star will still make her two for Warners at $30,000 a week for 10 weeks ($150,000 a picture), but not consecutively. One will be postponed until 1932 and Warners has further waived its April 24 starting date so that Miss Bennett may first make "Common Law" for her own company following "Lost Love," her current picture. She then shifts to WB for "Jack Daw's Strut," returning to Culver City on her original contract and next year taking time out again.

On the Harding contract, instead of two more years to go, it's now 1-1-1 yearly optional extension affair, with her $1,200 weekly salary about trebled.

Harry Bannister, Miss Harding's husband, getting $1,000 a week as a co-arrangement with Miss Harding, will probably be accorded a similar adjustment.

BERKELEY AT $1,000 WKLY. IS PAR PROBLEM

Hollywood, Feb. 17.

Paramount is still at loggerheads trying to figure out what to do with Busby Berkeley, who has been on the lot since last August and hasn't done a thing.

The studio engaged Berkeley as a director for one year following his staging of numbers in "Whoopee" for Goldwyn, when it looked like musicals might have a flair again.

Meanwhile nothing happened, but Berkeley continues to draw $1,000 a week.

"BONEHEAD CLUBS" FOR RAZZING AND PAGE 1

Dallas, Feb. 17.

Big shots in local biz circles have an exclusive circle dubbed "bonehead club." Sorta big razz party, with members getting none the best of it.

Now they've let the commercial yen out again and tripped through the state to organize similar groups in other burgs. Gag A-1 and has put them and their home town on page one all over Texas.

Col's Stock Company

Hollywood, Feb. 17.

Columbia is on the way to building up its own stock company of players. It has the nucleus in Richard Cromwell and Constance Cummings, and two new arrivals who have been given termers, Loretta Sayres and Susan Fleming.

Newcomers got in last week from New York where Col and its scouts are looking around for promising talent, principally youthful players.

Miss Sayres is a society girl from Larchmont, N. Y., with no stage experience. Miss Fleming hails from legit.

Gelsey Col's Scen. Ed.

Hollywood, Feb. 17.

Erwin Gelsey, now in New York, is Columbia's new scenario ed.

Col has not had a story head for many months, taking on Gelsey following the latter's blowing Universal, where he was an assoc. prod.

Brown Back

Hiram Brown, RKO president, was due back in New York from the coast yesterday (17).

SKOURAS' LONG P-P CONTRACT ODD BUT FINE

Spyros Skouras, with his two brothers, George and Charlie, as lieutenants, has effected such an agreement with Paramount-Publix that that organization, in addition to placing him in supreme command of theatres coming under Publix banner in five midwestern states, will build or finance new box-office properties in that jurisdiction, wherever Skouras personally sees fit in the future to erect them.

The Skouras-Publix hook-up is one of the oddest and most complete in filmdom.

Placed in a territory where they reigned supreme for years before sale of a part interest to Publix, and where until then no competitor could even approach their box-office strength, the Skourases, especially Spyros, are being returned in greater power, and this time with the influence of the entire P-P organization.

Independence

While many incidents are known to have contributed to the severance of their Warner theatre connections, it is now an indisputable fact, with knowledge of their present deal, that the Skourases are realizing in it their ambition for a return to individual independence.

The terms of the P-P end of the transaction are reported most generous and such as to make it impossible for the brothers to lose.

One point which stands out as mandatory, in what is known of the agreement, is that during the long term of their charge the Skourases will continue the policy of featuring Paramount's picture program.

200 More Theatres

Paramount-Publix's biggest expansion excursion during the next year may come under the supervision of Spyros Skouras. Approximately 200 theatres, including the addition of many to be built and financed by Publix, will be under the Skouras direction. This was decided following a series of cabinet meetings at which many of the biggest P-P executives were present.

The Skouras Publix states are all east of the Mississippi. It is understood that they include many of the localities in which the Warners is especially strong and where P-P needs fortification of the kind which Skouras plans.

MARCH'S STARRING FILM

First for Par—An Original by MacArthur and Hecht

Paramount has evidently won its argument with Frederic March about starring him. Former legit actor has been dodging having his name placed over the title of a film for some time.

Studio's selection is an original by Charlie MacArthur and Ben Hecht, titled "Torpedo Kiss," to launch March as a star. Film will be made at the Long Island plant this spring. March is currently vacationing in the south.

Censors Disagree but Chi. Ok'd 'Dracula' 100%

Chicago, Feb. 17.

Chicago censor board passed "Dracula" (U) without cutting a line or scene.

In Detroit, when it was announced "Dracula" would play the town, the police board forbade the unreeling of the picture anywhere in Greater Detroit.

Detroit has no censor board, with anything going in the automobile town.

Agent Books Himself

Hollywood, Feb. 17.

Harrison Green, agent with the Jerry Maher office, fell through on a job last week. He went over to Paramount to sell Emmett Corrigan for the sheriff in "Dude Ranch."

Par didn't want Corrigan, but offered the job to Green, who became picture conscious and accepted.

Corrigan is still hunting a job.

GANGSTER FILM WAVE?

INSTITUTIONAL ADVERTISING IDEA CHILLY

Opposition against institutional advertising of the industry as a whole through the medium of the Hays organization, is being manifested in such strong quarters there is now some doubt of the Hays board of directors approving the plans of the publicity and advertising directors' committee.

Five times during the past six years, it now becomes known for the first time, similar attempts have been made to institutionalize the industry through one source. Each time, it is said, the idea has been tabled by a majority vote of the directorate.

Regardless of the merits of such collective advertising, it is pointed out one argument has licked the passage of the proposition each time. This, and especially currently, is:

Friendliness

Newspapers and publications throughout the country at present are inclined to be friendly with the film industry. To advertise as a body would mean placing ad copy in all dailies. For this filmdom could not afford the appropriation which would be required.

With the same friendship which costs nothing, it is claimed, why should the industry band itself together and put itself in the position of being forced to make selections?

Censorship and legislative fights, innovations and the general good of the industry, will be taken care of through existent channels. Individual companies will continue to advertise when they see fit. Then their choices will not reflect those of the industry as a whole.

U Buys "Back Streets"

Hollywood, Feb. 17.

Universal has Fannie Hurst's newest novel, "Back Streets" for a picture. It will join a dozen other yarns U has in preparation for resumption of studio activities early in April.

Now thought unlikely that Carl Laemmle, Jr., will go east at this time, as planned, since he will handle all the stories himself.

Meanwhile U is rushing its final week of production in order to be able to be completely shut down Feb. 23rd.

Cantor's "Palmy Days"

Hollywood, Feb. 17.

Eddie Cantor slipped into Hollywood unexpectedly Sunday night (15) from Florida. He is getting set for "Palmy Days," his next at United Artists, which starts up April 1.

"Palmy" is Eddie's own idea and has Guy Bolton now working on it. Morrie Ryskind and George Jessel are coming out later to aid on the script.

Lawrence, Cormack Stick

Hollywood, Feb. 17.

Partlett Cormack and Vincent Lawrence, Paramount writers have new contracts. They'll remain at the studio another year.

Cormack is adapting "Kick In" for Clara Bow. Lawrence is without an assignment.

Break for Carol

Hollywood, Feb. 17.

Paramount has high hopes for Carol Lombard.

With her first six months up, studio handed her a renewal on a long-term basis.

Mary Brian Loaned for Lead

Hollywood, Feb. 17.

Paramount is lending Mary Brian to Radio.

She'll have the lead in "Waiting at the Church."

Burnt

Hollywood, Feb. 17.

As a result of losing the suit brought against him for plagiarism by Mrs. H. C. Witwer, Harold Lloyd has posted notices in his offices reading:

"The Harold Lloyd Corp. is not interested in story material from sources outside of its scenario department."

2,000,000 Feet of Film Given by Eastman and Dupont for NVA Short

Eastman and Dupont have donated 1,000,000 feet of raw film, each, for the NVA short now in the making at Hollywood. It's for general distribution during NVA Week.

Around 4,000,000 feet in all will be required, stated Pat Casey, who announced the gifts from the film makers. The short was promoted through Chesterfield cigarets, which will pay about $200,000 for it as a part of the NVA fund. It is expected to be shown in 2,500 theatres throughout the country.

Where the other 2,000,000 film feet are coming from, free, Casey says he doesn't know. But he has an idea.

BRUTAL PA. CENSORING BURNS PRESS AND FANS

Pittsburgh, Feb. 17.

Pennsylvania censors are certainly getting tough these days. They butchered "The Blue Angel" so badly Paramount refused to release it around here, and Greta Garbo's "Inspiration," now current at the Penn, was chopped to 60 minutes.

The latest to get the axe is Nancy Carroll's "Stolen Heaven," penciled into Fulton and Sheridan Square this week. Board refused to okay it in present form and it may have to be shelved entirely in this state, like "Blue Angel."

Plenty of kicks all around lately on the mutilations by Keystone State censors, press and public alike getting fed up on brutal deletions.

Mamoulain Refuses Par's Regular Meg Contract

Hollywood, Feb. 17.

Roueben Mamoulian refuses to tie himself up to Par under the usual director contract because of consequent inability to do Broadway plays when convenient.

Though not on Par's last official contract list, Mamoulian has agreed with the studio to make a second picture to follow "City Streets," now shooting. He may do a play between, making the other picture for Par later.

Sailor's Holiday

Hollywood, Feb. 17.

Joe Van Ronkel, Universal assistant director, will take a flier at producing during the studio lay-off.

Van Ronkel will make a comedy two reeler at Glendale airport written around commercial aviation. He's using his own money.

BARRY'S BIG MOMENT

Hollywood, Feb. 17.

Time off to write a play has been granted Tom Barry by Fox. The writer due back at the studio on June 1.

When Barry returns his present salary will be doubled. His latest work was the script of "East Lynne."

Keiper Joins U.A.

Hollywood, Feb. 17.

Harry Keiper, purchasing agent for Warner Bros., has switched to United Artists studio in the same capacity.

Keiper, who had been with Warners eight years, took over his new job last week.

AS HOTTER FARE THAN 'WESTERNS'

Possibility of Formula Gang Quickies Replacing Horse Operas in Shooting Galleries—New Diet for Gunpowder Fans

CYCLE'S QUICK REVIVAL

Hollywood, Feb. 17.

Gangster films are now in the spot where the westerns were in the early days of pictures. Probability that they will be made in series, as in the former western heyday, is not so far remote, according to producers. They see in the modern type of badman stories a new diet for audiences that demand lots of action in their flicker entertainments.

Three months ago, after every major had taken its crack at one or more gangland films, the racketeer stuff was cold.. Then came "Doorway to Hell" and "Little Caesar," both Warners', and the rush was on again. Now every producer in the business is in the market for this type of story.

Example was seen in the case of a local writer who pushed a gang story around the various scenario departments at the time the producers thought the cycle was over, only to get his script back from each office with the usual polite rejection slip. Less than a week after "Little Caesar" opened in New York, the scenarist got four offers from studios which had turned it down.

Gang pictures are now going into a second successive cycle, which is unusual in Hollywood, where the cycles for the same types of films are generally a couple of years apart, at least.

One producer's viewpoint as to the probable substitution of racketeer films for the Westerns, especially in the second and third class houses, is that the so-called tough and rough stuff on which the horse operas in the past were based is so tame when stacked against the current banditry that it makes the wicked west of the frontier days seem Sunday schoolish.

"Cimarron" Pegs Ruggles

Hollywood, Feb. 17.

Radio has taken Wesley Ruggles off "Too Many Cooks," Bert Wheeler's first as a solo star. Studio thinks that with the success of "Cimarron" Ruggles should stick to type rather than go comedy.

A comedy director is being sought for the Wheeler picture.

Dowling Starts "Lane"

Hollywood, Feb. 17.

George Weeks, head of Sono-Art, is due here next week with Eddie Dowling. Latter will star in "Honeymoon Lane," to be produced by Weeks.

"Lane" will be released by Paramount, which contracted for it last fall.

Robinson's Next

Warners is working on an original gambling yarn as Edward G. Robinson's next.

Al Green is slated to direct.

Shifting Lyon

Hollywood, Feb. 17.

Originally taken out of the male lead in "Broadminded" through switch in FN's plans, to put "Night Nurse" into production Feb. 25, Ben Lyon has been shifted again.

Now he is to play the lead opposite Loretta Young in "We Three" ahead of "Nurse," this putting the latter back further on the schedule.

Raskob and DuPont Due to Become Warners' Board Members Within 2 Weeks, with Meehan Associated

Two of the biggest names in the financial world will be added to the Warner Bros. directorate before March 1. A third, with the reputation of being a giant pool operator on the Street, will stand by in readiness to push the prestige lent by the first two.

The two new directors will be John J. Raskob and E. DuPont. The operator is Mike Meehan.

Information coming from neutral film sources and bearing Warner confirmation of as equally high a calibre, mentions the three names.

One of the first moves to be made with the Raskob-DuPont affiliation is to continue expansion, stopped last fall when financing made necessary the issuance of a $16,000,000 stock flotation to meet commitments.

This time, it is understod, expansion will be conducted in every WB department, until what is considered a maximum strength has been achieved.

Theatres Benefitting

Theatres, especially, will benefit under the new regime. That expansion program was cut off in mid-air so that today the Brothers are represented only in the eastern and a part of the mid-western area of the country. It is known that Warners has always aspired for national coverage.

Raskob's entrance into Warner activity has been long rumored. During the past three weeks, it is learned, Raskob has built his Warner stock holdings up to a peak never before reached. Just 700,000 shares are estimated as his current holdings.

With such a vast block, exceeding the holdings of the three Warners, Harry, Albert and Jack, which were recently estimated around 300,000 shares, Raskob will be in a commanding position in the Warner organization.

DuPont, it is said, has lately been buying heavily into Warner stock. What his WB holdings may approximate currently cannot be gleaned.

Red Letter Low

Cincinnati, Feb. 17.

Mark Goldman, salesman for Tiffany in this territory, says he visited a town where business is so flat the merchants are co-operating by bicycling a bottle of red ink.

$225 FOR BREAKFAST

L. A. Club Suing Wm. Beaudine—No Mention of Tips

Hollywood, Feb. 17.

Los Angeles Breakfast Club is suing William Beaudine, film director, for $225.

Club claims Beaudine ate that much worth of breakfast, but didn't pay.

No suits for waiters' tips brought as yet.

500 FEATURES FOR '31 NOT ENOUGH?

Current conditions in the film industry offer indie production a chance, it is claimed. While theatres have increased, feature production has declined.

Film production sources indicate 1931 will not see over 500 film features produced by current companies. National booking, once available for 15,000 houses has been stretched in the four years of talkers to around 17,000.

The 500 features are only what's promised. In the usual experience of filmdom it might be cut to around 400. It's 200 features less than two years ago and 300 less than four or five years ago, when the annual output of American silents ran to around 800 features.

It's admitted that the major circuits as well as producers may be impelled to foster indie production for sheer sustenance.

Buddy Rogers' Name No Longer Over Film Title?

Hollywood, Feb. 17.

Charles Buddy Rogers is apparently no longer a Paramount star. He becomes a featured player and will be billed as such in "The Lover's Secret."

Rogers was cast for it prior to doing a picture with Richard Arlen. Youth may have one of those contracts whereby he stars in a designated number of pictures and is featured in others.

Daphne's Extra Six

Culver City, Feb. 17.

Daphne Pollard remains with RKO-Pathe for six more shorts. Comedienne's option was taken up at the conclusion of her first six.

Meanwhile the lot is speeding up on short production, planning to turn 'em out at the rate of two a week.

Lowe Gets "Spider"

Hollywood, Feb. 17.

Edmund Lowe is set for the lead in "The Spider" after "Women of All Nations." Fox originally figured on Warner Baxter.

Alan Dwan, who last did "Frozen Justice," the Lenore Ulric picture, for Fox, is penciled to direct.

MAYER SEES PRESIDENT OFTEN IN WASHINGTON

Washington, Feb. 17.

Louis B. Mayer of Hollywood was in Washington almost all of last week. While here he frequently saw President Hoover, and one night or so remained in the White House.

During the week Mayer was the guest at a luncheon given to him by Secretary of Labor James W. Davis. Several Senators and Congressmen attended with Mayer making a speech.

Louis Mayer returned to New York Sunday. With his wife he will probably leave for the coast the end of this week.

House Ill, Loses Part

Hollywood, Feb. 17.

Due to illness, Billy House, from vaude, has been taken out of "Public Enemy" by WB-FN, with Robert Emmett O'Connor replacing.

Since coming out recently House worked in "God's Gift to Women," unreleased.

FELIX EAST

Hollywood, Feb. 17.

Seymour Felix is hopping east Thursday (19) for two weeks, to secure locale for his next Fox picture.

It will be his last for Fox under the present contract.

Stone with Landi

Hollywood, Feb. 17.

Lewis Stone is going over to Fox on a loan from Metro for "Always Goodbye."

Elissa Landi starred.

REORGANIZING ORDERLY, SAYS ROWLAND-TIFF

Moral support for Tiffany from the major companies seems assured from certain quarters, with a view to bringing about speedy and successful reorganization of the firm under Richard Rowland's management.

There may be some shifting of Tiffany executives in the general revamping scheme but it will be orderly and not drastic. Rowland's status is specifically for the reorganization idea and bringing the company back to a strong financial basis.

Rumors of a rift between Rowland and Grant Cook, Tiff gen. mgr., are categorically denied. The reports probably emanated from the coast, following the resignation of Phil Goldstone as Tiff production head. It was indicated that Goldstone will remain with Tiffany until Rowland has chosen a successor to head production. Nobody yet named and may not be for a week or more.

If a new sales manager has been selected to succeed Oscar Hanson, resigned, that has not been indicated. None have so far been picked.

In view of the large detail of financing and other duties that reorganization of the company demands, it is hardly likely Rowland will leave for the coast or take charge of production, if at all, for some time to come.

MAJ. WARNER AS CONTACT

One of Brothers Chosen to Adjust All or Anything on Both Coasts

Hollywood, Feb. 17.

Warners has decided one of the brothers will do more r. r. ticket buying.

Maj. Albert Warner is the one. Harry is permanently in the east and Jack is concentrated in the west, so the Major was certain of the job.

A bundle of problems are expected to be untied with his traveling.

Any misunderstanding between the production and the sales and exhibition spheres will be cleared up by him in that way.

What the east thinks the west should do the west won't do, if the Major is convinced out west the east isn't right.

Everything like that on either coast will be up to the Major.

Selig Moves Over to Columbia's Publicity

Al Selig moves into Columbia Pictures Monday (23), at the head of its publicity and advertising dept.

Selig was to have left Tiffany Saturday for a vacation, after a steady course of years as publicity chief there. His vacation intention turned into a resignation instead. Overtures from Columbia were quickly closed.

Selig's first exploiting work for Columbia will be upon its two immediate talkers, "The Last Parade," just released, and "Dirigible,' 'a Col air special. There is talk of a $2 Broadway showing for the latter before its regular release.

Joe Gallagher has been the Columbia publicist.

Heavy U.A. Schedule Greets Sam Goldwyn

Hollywood, Feb. 17.

Sam Goldwyn with Arthur Hornblow, Jr., and Elmer E. Rice, author of "Street Scene," breezed in Sunday night (15), with the entire U.A. lot awaiting them because of the heavy production schedule.

U.A. has a flock of pictures and stars champing for the starting signal.

Eddie Cantor gets here in two weeks from Florida for his second. Ronald Colman and Gloria Swanson want to start on new stories.

Goldwyn will add on considerable new man-power as one of his first steps.

Proof of Sincerity

Hollywood, Feb. 17.

A director came up to Charles R. Rogers, in charge of production at RKO-Pathe, and said:

"Congratulations, Charlie—yes, I'm under a long-term contract."

That's one of the congrats Rogers was sure of.

BOBBY JONES STARTING

Due at WB Studios March 1—Cameraing at Lakeside

Atlanta, Feb. 17.

Bobby Jones leaves here for his picture plunge Feb. 24. Golfing master is due on the coast for Warners March 1, but will stop over in Chicago to receive another trophy to be given him at a testimonial dinner.

Understanding here is that Warners will shoot the Jones stuff at the Lakeside course, just across the way from Burbank, where the WB-FN plant is located.

Jones gave these links a plug in one of his recent articles.

Red Ink for New L. A. House Despite Chaplin; 50-50 Guarantee Blamed

Hollywood, Feb. 17.

World's premiere of "City Lights" at the new H. L. Gumbiner (indie) house in downtown Los Angeles, aside from the manner in which the Chaplin picture is slipping, has west coast showmen talking about its operation.

Gumbiner is in the red and can't help losing plenty through his $75,000 guarantee to Chaplin for the picture on a 50-50 split of the gross. This means Gumbiner has to gross $150,000 to meet the guarantee. Starting off with $37,000, the opening week (which included $11,000 worth of premier $10 seats) it slipped $10,000 on his second week. Picture goes out Feb. 27, after four weeks, with Al Rogell's "Aloha" (Tiffany) pencilled in.

The terrible first night handling created a word-of-mouth kidding about the Los Angeles, which is one explanation for the house not drawing. Bad advertising copy is another. Chaplin's name is almost buried in the ads in the desire to create a "smart" lay-out exploiting the physical merits of the theatre structure and its appurtenances.

Gumbiner is dispensing with his stage show and may compromise on atmospheric prologs or go straight pictures. Two weeks' notice has been given the Al Short orchestra, the stage personnel, Mrs. Mickey Raset, the ballet mistress, and the stage crew.

YOUNG WARNER MADE HIGH RANKING EXEC

Lewis Warner will return from a vacation in Cuba next week in an executive role, placing him on a footing with any of his uncles and his father, H. M. Warner.

Not the head of any particular department, but a major executive, with equal powers in every phase of Warner activity, is the designation from now on for this young man.

Dan Michaelove will look after the active end of theatre operation. Lewis, it understood, will also keep an especial eye on that department.

METRO'S HEADACHE

"Bugle Sounds" on Again—Maybe for Wallace Beery

Hollywood, Feb. 17.

"Bugle Sounds, a headache at Metro for three years, with about three-quarters of a million already spent on it, is on again. It has been started and called off a half-dozen times.

Seton Miller will write a new treatment, utilizing part of the 80,000 feet of film shot in Africa. Idea now is to shape it up for Wallace Beery. It was first intended for the late Lon Chaney, and later Charles Bickford.

George Hill, who started, may return to finish it.

Kjerulf's Versatile Harpists

Commencing a Tour of the Orient's Cinema Houses

Kjerulf's Versatile Harpists, including a versatile aggregation of dancers and singers, is more than an act—it's virtually a miniature road show, which is the reason why Michael Podoli, the well-known foreign representative, engaged the act for a tour of the Orient, starting with Japan and China.

Management and Director

Barbara Taylor Kjerulf

132 No. Wilton Place, Los Angeles, Calif. Hempstead 0376

Derr-Sullivan Hop to Hughes; Rogell at Tiff

Hollywood, Feb. 17.

After being reported connected with almost everybody in the business, E. B. Derr and Charles Sullivan as a team, resigned from Pathe, were set last week with Howard Hughes for three years.

Al Rogell, indie producer, who made some pictures for Tiff release with Tiff financing, is similarly set for the Tiffany w. c. production berth. Nothing official on Rogell, who may hear the details from Richard A. Rowland early this week.

Derr and Sullivan have a three-year contract with Hughes, taking up their duties this week in charge of Hughes' production. This week the latter moves his quarters over from the Metropolitan lot into the new front wing office (facing Santa Monica boulevard) at the United Artists studio.

Before the Rogell appointment, John McCormick was most frequently mentioned out here because of his past affiliations with Rowland at F. N. McCormick kiddingly razzes the Hollywood phonies who suddenly became McCormick-conscious, calling him, wiring prolifically, inviting him to dinner parties, etc. All this on the strength of wild local printed reports of McCormick's sudden elevation.

E. B. Derr and Charles Sullivan started in on their new jobs with Howard Hughes yesterday (16). Report is that their contract gives them a free hand, without supervision on production.

"Hollywood Star" is off as the first production for Billie Dove under the Hughes brand. Frank Lloyd, borrowed from F. N. to direct, was not sold on the story so he and Edwin Justice Mayer are working on an original for her.

Fox Sidestepping Shorts, Making Features Only

Pursuant to its policy during the past few years, Fox will produce only features, avoiding short subjects.

Booking policy and theatre arrangement calls for this, it is said.

Chase Hot for Trip

Hollywood, Feb. 17.

Charley Chase rushed his last picture of the current program into production Monday (16) at Roach. The date is two weeks ahead of schedule.

Chase wants the added two weeks along with the regular April layoff for a trip to South America.

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

Palmists attached to beauty parlors are offering as a sideline racket lowdown on sex secrets. Easy California laws allow the fakirs to get by with this racket, even in the toniest beauty parlors, but a couple went a little too far and the beauty shop props gave the mystics their walking papers.

Femmes are now bootlegging around the studios, bringing samples with them, taking orders and even delivering.

First statement and part payment to depositor-creditors of the Bank of Hollywood is reported due April 1. Initial installment will be between 30 and 40%, it's said, with the balance spread over a term of months and 100% settlement eventually expected.

Here from Phoenix, Cornelius Vanderbilt, Jr., has several propositions to write for pictures.

Arthur Somers Roche's "Lady of Resource," Collier's serial, will be done by U, with John Boles and Rose Hobart.

Dolores Costello will be at Warners next month to star in "Passionate Sonata" from Wilson Collison's novel.

William Seiter's contract at FN up after three years, director hops to Radio to direct Bert Wheeler in "Too Many Cooks."

Following his third week in "Berkeley Square," Leslie Howard goes to Metro on a 24-week picture contract.

RKO vaude tour for Roscoe Ates is off.

Universal's "Fires of Youth" is in drydock for $50,000 worth of retakes, with John Stahl handling the meg.

"Mystery Trooper," serial, is being started next week by Webb-Douglas for Syndicate Pictures release.

William Haines will be in "Dancing Partners," from the Belasco stage play, at Metro.

During the layoff Universal will not loan its players for parts unless they are worth while. First loans are Rose Hobart to FN and Slim Summerville to Howard Hughes.

Myron C. Fagan will produce and direct his own play, "Hollywood Be Thy Name," opening in San Francisco Easter week.

Playing in little theatres here, Dan Brodie got a contract to work in Universal shorts.

Holmes Walton left the Myron Selznick agency and started his own.

Russell Mack, Pathe director goes to Universal for three years.

Carlos Borcosque has drawn a termer from Metro after megging the Spanish "Madame X" and "Cheri Bebi."

George Archainbaud and Keene Thompson are new Radio contractees. Former has been directing for Radio for some time. Latter is a former Par writer.

Paramount gave Helen Johnson a term contract and took up Regis Toomey's option.

Helene Chadwick, off the screen for some time, came back for a small part in U's "Gambling Daughters."

Warner's title on "Maltese Falcon" changed to "Woman of the World." Par's "Cavalier of the Streets" is now "Man of the World."

John F. Dillon will direct "Reckless Hours," Dorothy Mackaill's next, and John Adolfi will meg the next Barrymore film, "The Genius."

Camilla Horn and Meyer Torben, former Hollywoodians, are at Par's Paris studio in German versions.

Arthur Collins has called off his legit production, "Napoleon Had It Too."

Evelyn Laye, almost set for a three-year contract with WB, had the deal queered by Sam Goldwyn, who decided to hang on to the English actress.

Radio Pictures is putting musical sequences in all pictures going into production. "Madame Julie," "Too Many Cooks," "High River House," "Waiting at the Church" and "Assorted Nuts" will all have tunes.

Danny Russo, musical director of the RKO theatre, has resigned due to ill health.

Lola Lane, in the lead of James Cruze's "Salvation Nell," failed to show up on the first day. Sally O'Neill replaced.

Doris Kenyon, spotted in three pictures at Warners, is now set for a contract.

Noel Frances and Jack Mulhall replace Mary Astor and Robert Ames, respectively, in "Waiting at the Church" for Radio. Miss Astor goes into "White Shoulders." Ames is held over at Pathe for the Harding picture.

Paramount has bought "The Lawyer's Secret" from James Harley Finn, a copyreader on the L. A. "Times."

Bud Murray, who staged the prolog for "Cimarron" at the L. A. and San Francisco Orpheums, is expected to remain as the stager for both houses.

Metro will make retakes on "Among the Married," finished two weeks ago.

Preparing for its new program, RKO-Pathe is placing writers under contract. Horace Jackson, salaried scribe, gets a termer, and John Farrow and Harry Joe Brown, who were with Charles R. Rogers previously, have writing assignments. Sid Rogell has been named Rogers' assistant.

Marian Marsh, opposite John Barrymore in "Svengali," gets a similar berth in "The Genius."

Receiving an offer from Paramount in the east, Ben Hecht passed up agreement with Howard Hughes to write dialog for "Scarface."

Ina Claire is here for "Rebound," RKO-Pathe.

Paramount is looking for more gang stories. Studio has assigned Charles Furthman to write one around a tough femme character.

"The Idol," announced by Warners for Edward G. Robinson, has been assigned instead to John Barrymore and retitled "The Genius." Kubec Glassmon and John Bright are writing a new yarn to fit the "Idol" title.

Clyde Bruckman, Harold Lloyd's director, has been borrowed by Radio to direct Richard Dix in "Big Brother."

Rogers Moves Own Staff To Berths at RKO-Pathe

Hollywood, Feb. 17.

When shooting is completed at Universal on the Charles R. Rogers picture, "Registered Woman," practically the entire staff will move to RKO-Pathe to be absorbed by Rogers there.

Rogers has already begun to take some of his former employes into the RKO-Pathe fold. Sid Rogell, production manager on his indie picture, becomes his assistant. Harry Joe Brown, director and associate producer, gets the same jobs at the Culver City studio. John Farrow, writer, has also been taken over.

"Registered Woman," last of Rogers' indie productions, will be completed in a few weeks, when the unit will abandon Universal for the new tie-up.

U's Newsreel Same

Upon delving into costs Universal has decided not to go independent with its Graham McNamee newsreel.

The hook-up with Kinograms will continue until editor Sam Jacobson can convince Carl Laemmle a separation may be had with equal economy and more profit.

WHAT INDIE EXHIBS WANT

FOX'S OLD AND NEW NAMES FOR '31-'32

From present indications the Fox organization will have a lot of old names as well as new starring in its '31-32 line-up. This, it is said, will be one of the most varied in years. It will include 52 features.

That there is much talent of the old silent days passed up in the newness of dialog is an important part of the Fox policy toward star material of the next season.

First of a series of moves in this direction is the placing of Thomas Meighan under a term contract. Meighan left for Hollywood Monday. His first picture under the termer is "Daddy Long Legs." Immediately following that Meighan will go into production on "Young Sinners." He will play the trainer in the latter.

WM. FOX'S HOLDOVER EXECS ARE SET TO GO

Hollywood, Feb. 17.

Fox Theatres may shake out the William Fox holdover execs who are not performing any operating duties although drawing pay, while Oscar Oldknow visits in the east. The Fox West Coast theatre chief is expected to stay in New York around three weeks and, according to inside, settlement of this problem was one of several things which occasioned his trip.

There are around six former William Fox execs now receiving salaries from Fox Theatres although occupying no official posts. Included in the group is one high official of the film end. He is slated to go when things are eventually cleared, it is said.

It's no secret the Fox owners have been trying to evolve some plan whereby those contract execs might be let out without undue fluster and as little ceremony as possible. Oldknow's trip east is meant to indicate that such a plan has been devised and safely.

"DIRIGIBLE" AT $2 FOR GLOBE, AND MAYBE ROAD

Columbia's "Dirigible" will have a $2 run at the Globe, New York, following the $2 Radio's "Cimarron" there, it is said.

"Dirigible" may go out as a road show.

Hollywood, Feb. 17.

"Dirigible," Col's most expensive production, is being held back until April. First scheduled for release Feb. 25, it was then set back to March 10 and now a month ahead.

Meanwhile, following some retakes, studio is making a new sequence as an addition to the picture.

Mix's Slander Suit

Keene, N. H., Feb. 17.

The $25,000 slander suit of Carl Frydendahl against Tom Mix has been set for trial March 2 in the Superior Court, according to an agreement reached by counsel.

The writ and summons were served on Mix when he came to Keene in July, 1929, with the Sells-Floto circus. Mix is alleged to have damaged the "character and good name" of Frydendahl after Mix had lost a suitcase, containing a large amount of money and jewelry, while in Portsmouth.

Spliced Clip Publicity

Warners will shortly launch a campaign for its starred and featured players by the newsreels in its own theatres. Move is also to include those studio contract people selected for publicity buildups.

Idea is to have WB cameramen sharpshoot on WB-FN personalities arriving, departing, christening something or doing anything which has some resemblance to news. These clips will then be spliced into the regular newsreels for Warner theatres.

First of the items may be sent out before the end of the month.

12 MUSICALS A YEAR BY BIG COS.

Twelve musicals a year is all that filmdom can stand, studio and theatre angles considered. These are statistics offered by a major circuit. It means one new musical film monthly is all that the theatres should be asked to consume for b. o.

From info, it's likely that each of the major companies will make two musicals each. This will leave two to be produced by independents.

ACADEMY SEEKING CODE AND LOWER AGENT FEES

Hollywood, Feb. 17.

In line with Jesse Laske's proposal for a central booking office for all studios, which he set forth at a producers' meeting here last week, a special agents' committee convened at the Academy of M.P. Arts and Sciences and set out to create an agents' code of ethics. This is intended to be a basic standard with a uniform contract governing studios in relations of an agent with his client.

Adjustment of the 10% commission thing has been a long standing proposition and the same committee, headed by Jean Hersholt, is still trying to arrive at a compromise whereby the 10% will be chopped to 5 on centain contracts.

After the committee draws up a tentative form producers and agents will be called in to contribute suggestions and modifications.

The chiseling agent, the studio "angle" by certain agent-favorites, etc., are among the corrective objectives intended.

"Cim" H. O. in 47 Houses

Radio Keith Orpheum is holding "Cimarron" for a second week in 47 of its houses.

Five of the theatres have split week policy which will be ignored for this special booking.

Wanderers Back

Hollywood, Feb. 17.

Several of Fox's wanderers returned to the studio over the past week-end. Will Rogers came back by plane Sunday (17) after his tour on behalf of drought relief.

Dave Todd, assistant casting director, returned from talent hunt in the east with a trunkful of tests. Guthrie McClintic also pulled in, after a tour abroad and directing "The Barretts of Wimpole Street" for Katharine Cornell (Mrs. McClintic).

Back to "June Moon"

Hollywood, Feb. 17.

"June Moon" stands as Paramount's final title choice on the picture.

Par execs came to the conclusion the original stage handle was best after several substitutes had been selected and discarded.

TOLD BY MANY RESOLUTIONS

Protection, Music Tax, Checking, Advertising, Trailers, Etc., Mulled Over at Two-Day Chicago Convention

HANSON EASES IN

Chicago, Feb. 17.

Independent exhibitors assembled here under the Allied States Association banner last week and passed a flock of resolutions. They hopefully propose sweeping changes in the present systems of block booking, music tax, score charges, talking picture equipment costs and service charges, protection and zoning, guarantees and percentage, checking, national advertising for Allied and the advertising methods of competing organizations, price and quality of trailers, and the quality, length and availability of feature pictures.

It needed two days for the convention, which claimed 428 delegates from all parts of the country, to finish its business and toss off its first annual banquet. Greatest number present came from Illinois, Michigan and Minnesota, three units led by Aaron Saperstein, H. M. Richey and Al Steffes.

Most of the work was divided into committees. They framed and submitted the resolutions to the convention. Abram F. Myers, national Allied president and general counsel, opened the meet with a rapid survey of the situation, spending most of his time in a condemnation of the music tax, claiming it a duplication on both producers and exhibitors.

Double Taxation

Resolution claimed that the music tax is a relic of the days when music was manual, but that with the present film and disc recording that the rental pays for the right to reproduce this music without extra charges. It was resolved to protest the further imposition of the music tax or any other tax for the reproduction of recorded music, with the Senate to be petitioned to amend present copyright bill to protect the exhibitors, and moved no exhib be held liable for seat tax for reproduction if the producer has already paid a tax.

Checking by "Honor"

Recommendations for changes in the checking percentage system were made by committee headed by Sidney Samuelson of New Jersey. Points were if exhibitor plays picture on percentage, then it should be a matter of honor for the exhib to report the actual business done; that in an industry with variable prices for product, centralized checking has dangerous possibilities and should be eliminated; no amount of safeguards can make centralized checking safe or can positively protect exhibs from possible injury; that centralized checking appears to be an effort to secure illegal information legally for the exchanges regarding exhibitor's business; that if distributors insist on checking, each exchange should have its own checking bureau. Carried unanimously by the convention.

First excitement arrived with the session of block booking, the entire convention working as the committee of the whole, and the vocally powerful Al Steffes in the chair.

Sub-committee presented a long resolution making a batch of demands in the exhibitors' favor. Convention eliminated two of the ideas, one of which proposed the immediate formation of a national co-operative buying group. This was tossed out, first, because of the fear of hurting the present state buying groups, and, second, for fear of putting a big argument in the hands of the circuits on the other side of the fence.

Second proposal kicked out was

(Continued on Page 24)

90 Theatres So Far Lined Up by Hughes-Franklin for Operation

Just Another Day

Hollywood, Feb. 17.

Today (17) is the 18th anniversary of the first showing of talking pictures, at the Colonial theatre, New York, where Thomas Edison exhibited a scene from "Julius Caesar."

It's just Tuesday in Hollywood.

Harold B. Franklin reached New York Saturday (14). He stated no special purpose brought him this far east from Hollywood, but that he has several stops to make on his way back.

Franklin repeated he intends cooperating all of the houses owned by Hughes-Franklin from his Hollywood offices.

Franklin answered a question as to whether a total buy had been made or a 50% interest bought in the Robb & Rowley circuit in Texas and Oklahoma, that H-F had made a 100% buy, leaving Robb and Rowley as the operators of their former houses.

List of Houses

Hollywood, Feb. 17.

Hughes & Franklin now have around 90 theatres, either in operation through Harold B. Franklin, or to be built.

An incomplete list of the present H-F holdings is:

Kansas City, 8 houses.
Wichita, new.
Topeka, new.
Los Angeles, 5 neighborhoods.
Orange, Cal., one.
Enos, Texas, 2.
Whittier, Cal., new.
Pomona, Cal., new.
Billings, Mont., 3.
Redlands, Cal., new.
Bellingham, Wash., new.
Hollywood (Vine St.).
Texas and Oklahoma, Robb & Rowley circuit, 60.

The Vine Street

Vine Street theatre, formerly legit and in centre of the Hollywood business section, taken over on lease by H-F, will open in three weeks as the Mirror at 30 cents top with third runs. "Cimarron" may be the opener.

H-F is going into direct competition with Fox West Coast in Pomona, Cal., with a new 600-seater, Belvedere.

WARNERS 100% SOUND-ON-FILM AT STUDIOS

Hollywood, Feb. 17.

With Warners temporarily, and probably permanently, abandoning disc recording in favor of W. E. sound on film, the studios are now virtually 100% sound on film so far as recording is concerned.

Switch was made by Warners-FN at the beginning of production of this year's program and was brought about, according to the execs through the discovery by W. E. engineers of the newer method of silent recording.

As in the case of all other studios which record on film, Warners will continue to make records for the houses not fitted for film track reproduction. Discs for these houses will be made by transfer from the original film recordings.

Simultaneously with the recording change, the Victor plant, which operated at the Warner Sunset Boulevard studio and supplied the wax for recording, has suspended operation. A personnel of 75 was formerly employed here. Equipment is still intact and will remain so until Warners decide not to return to the disc recording system.

BIP's Foreign Versions At Princess, New York

Its English talkers having failed to click as American money getters, British International Pictures has started bringing over its foreign versions for American distribution.

Anna May Wong in "Hai Tang," German talker of BIP's "Flame of Love," also at the Cohan, is the company's first to show in America, coming in at the Princess on 39th street, legit theatre, taken over for foreign talkers.

Success of other foreign versions with more than half a dozen such current in New York is thought as figuring in the BIP move. Foreign-version titles will be used on all, with the failure of the English titles and pictures perhaps instrumental.

Those on the BIP version list, taken for distribution, are German and French talkers of "Atlantic," "Murder," "Two Worlds" and "Nightbirds."

"Two Worlds" and "Hai Tang" are being handled by Capitol Exchange, with Columbia releasing others, according to BIP.

Marcus Spending Most Time in New York City

Lee Marcus, new RKO-Pathe president, returned from Hollywood Sunday.

He will spend most of his time hereafter, stated Marcus, right in New York, though he did not make that in affidavit form.

No changes are contemplated immediately in the New York Pathe offices on West 45th street, where Marcus will headquarter.

N. O. GROSSES HELD UP TO AVERAGE IN JAN.

New Orleans, Feb. 17.

Picture houses here show no effect of the depression. January biz in the five downtown first run theatres showed a total gross of around $55,000.

Theatres played to about the same figure in January, 1930, and in January, 1929.

During the summer the total recepits of the five houses hang around $45,000, with little or no variation during the past three summers.

RKO Giving 40% of Gross To Chaplin for "Lights"

Some RKO theatres are said to have contracted for the new Chaplin picture within the past week. Terms of the playing give the picture 40% of the straight gross in the RKO houses.

Booking is not general over the circuit from accounts, but in the RKO local theatres without a regular program. Among these are the Orpheum, Kansas City, recently reopened; 7th Street, Minneapolis; Temple, Detroit, and Grand, St. Louis.

Reichenbach in Hospital

Harry Reichenbach is in the Doctors' Hospital on East 87th street, New York, recovering from an operation on the throat, performed Friday (13).

Reichenbach hasn't been so well of late. After some x-rays the surgeons advised the operation. He will leave the hospital probably the end of this week.

Few Standouts in L. A. Films; Chaplin Dips Another $10,000 But $35,000 for Garbo, State

Los Angeles, Feb. 17.
(Drawing Population, 1,500,000)

Business did a lot of collapsing last week at the halfway mark. Continuous fair weather, despite the supposedly rain season, could be one whyfore of off trade, although they buy heavily when it's there. An instance is the $35,000 pace for "Inspiration" at the State. Garbo's gait is the nearest to Shearer's local draw.

"Cimarron" is no disappointment doing $28,000 its opening week with $26,000 certain this week. Orpheum's headache right now is turn-overs.

Only other gross outstander is "Trader Horn" which is building to the previous week's $30,000 by $3,000. Extra midnight frolics are good for over $1,000 weekly through Metro stars personal appearances.

"City Lights" slid off another $10,000 to $20,000 in its third week prompting a house scale readjustment. Poor advertising campaign is also blamed.

Estimates for This Week

Boulevard (Fox)—"Gang Buster" (Par) (2,164; 25-50). Oakie draw is disproved at $2,800; with new stage band policy house showed 50% improvement until currently which is usual average with straight pictures; last week $4,100.

Carthay Circle (Fox) — "East Lynne" (Fox) (1,500; 75-$1.50) (2nd wk). Weak at $12,000.

Chinese (Fox) — "Trader Horn" (M-G) (2,028; 50-$1.50) (4th wk). Very strong at $33,000, $3,000 above previous week.

Criterion (Fox) — "Big Trail" (Fox) (1,600; 25-75) (1st wk). For the opening grind week $8,000 is nothing to brag about; last week "Royal Family" (Par) got $7,000.

Egyptian (UA-Fox) — "Charley's Aunt" (Col) (1,800; 20-65). Disappointing at $3,700; last week "Gang Buster" (Par) registered $3,900.

State (Loew-Fox) — "Inspiration" (M-G) (2,024; 25-$1). A wow for Garbo at $35,000; last week "Bachelor Father" (M-G) tolled $19,000, poor.

Los Angeles (Gumbiner)—"City Lights" (Chaplin) (2,000; 25-$1.50) (3rd wk). Slipping fast at $20,000; lowered scale not helping house and chief handicap; has dipped $10,000 on two successive weeks.

Orpheum (RKO) "Cimarron" (Radio) (2,270; 50-75) (2nd wk). Actual opening week's gross was $27,900; this week looks like $26,000 and they're standing up at all hours.

Pantages (Fox)—"Scandal Sheet" (Par) (2,700; 20-40-65-90). Eased off to $11,500, fair; last week "Criminal Code" (Col) took $13,100.

Paramount (Publix) — "Stolen Heaven" (Par) (3,595; 25-75). Under $19,000 and while better than Nancy Carroll's last disappointing; last week "No Limit" (Par) went under $18,000.

RKO—"Many a Slip" (U) (2,950; 30-65). At $12,000 weak; last week "Painted Desert" (Pathe) got $13,600.

United Artists (Pub-UA)—"Devil to Pay" (UA) (2,100; 25-$1) (2nd wk). Initial stanza eased off to $17,000; "Rango" (Par) stars Feb. 20.

Downtown (WB)—"Other Men's Women" (WB) (1,800; 50-75). At $8,000 bad; last week "Little Caesar" (FN) on final and second week got $15,700.

Hollywood (WB)—"Kismet" (FN) (2,756; 25-75). This $14,000 is fair; last week "Little Caesar" (FN) registered $14,900 for second and final week.

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'Easiest Way' Holding Mastbaum At $50,000 Clip—'Leader' Only $25,000

Philadelphia, Feb. 17.

The Mastbaum is on its way to a big week with "Easiest Way," which, despite bad weather, indicates between $51,000 and $52,000. Stage show has Joe Penner, Nell Kelly and Teddy Joyce, m. c., as its headliners.

"Cimarron" dropped sharply after a fine opening at the Stanley, and its second week's gross looks like no more than $20,000, if that. However, that figure is good enough to warrant holding over the Radio feature a third week, something that this house seldom attains. The Boyd figures a good engagement with "Illicit," for which some tricky exploitation and advertising has been used. "Criminal Code," held for a third week at the Stanton, hardly figures after $9,000 last week, Hardly seemed to warrant continuation of the engagement.

Nothing very hot about the way Ed Wynn's "Follow the Leader" started at the Fox, although star has big legit following here and the picture got good notices. On the other hand, "Gang Buster" should give Keith's a nice week, judging by the start. Between $18,000 and $19,000 indicated. "Charlie's Aunt," at the Eearle, got a corking set of notices and business should be normal for the house. Good stage show should help here this week, too.

Film situation will get more complicated here this week with switch of Erlanger and Chestnut, legit houses, to picture policy. Erlanger gets Chaplin's "City Lights," starting Friday. Grind and a $1 top will be the racket. Chestnut gets "Trader Horn," roadshow, at $1.50 top, starting Monday. Keith's is bringing in "Rango" as (Par) opposish to Metro's African yarn.

Estimates for This Week

Mastbaum (4,800; 35-50-75)—"Easiest Way" (M-G). Fine week indicated for Constance Bennett picture with good accompanying stage show; should hit between $51,000 and $52,000; "Sit Tight" claimed $52,000 last week, which was considerably over expectations.

Stanley (3,700; 35-50-75)—"Cimarron" (Radio). Figures about $20,000 this week, which is good for holdover; weather hurt opening week gross to the extent of about three grand, $27,000.

Boyd (2,400; 35-50-75) — "Illicit" (WB). Started strongly and ought to get $28,000 with ease; sure for second week and possibly third; "Reducing" (M-G) dropped sharply to $11,000 last week.

Keith's (1,800; 35-50-75))—"Gang Buster" (Par). Oakie popular here and between $18,000 and $19,000 indicated; "Finn and Hattie" (Par) weak at $14,500 last week.

Fox (3,000; 35-50-75)—"Follow the Leader" (Par). Ed Wynn comedy looks doubtful; figuring no better than $25,000; "Man Who Came Back" (Fox) eased to $27,000 in second week.

Earle (2,000; 25-65)—"Charley's Aunt" (Col). Got great notices and looks good for the theatre's normal $20,000; "Ex-Flame" (Tiff) got $19,000 last week.

Stanton (1,700; 25-65)—"Criminal Code" (Col). Lucky if it hits $7,000 on this its third week; scant $9,000 last week.

Karleton (1,000; 50)—"Sit Tight" (WB). Moved here from Mastbaum for second downtown showing and looks good for $6,500; "Outward Bound" (WB) eased to $7,200 last week.

Arcadia (600; 50)—"No Limit" (Par). Chances not hot for Bow picture, $3,500 if lucky; "Right to Love" (Par) $4,500 last week.

'ILLICIT' IS FLIRTING WITH $30,000–ST. LOUIS

St. Louis, Feb. 17.
(Drawing Population, 1,025,000)

A real scrap on here between the two stock companies—Mary Hart Players, at the Orpheum, and Grand Central Players, Skouras' new enterprise on Grand boulevard. Consequently, the picture houses are being socked.

Reported that "notice" went up for closing of Grand's stock in two weeks.

Films charging 65 cents generally, and they can see "real plays" for $1 top. And St. Louis has always gone strong for stock. The opposition is being felt all over town, and this week there's another worry—Thurston is in his first two weeks at the American (Erlanger). Magician is another local favorite.

But with the opposition, "Cimarron" goes right on breaking records at the St. Louis. Picture smashed everything last week and, of course, held over. Doing fine yet. Many seeing it for a second time. Vaude bill changes for second week.

Estimates for This Week

Ambassador (3,000; 30-50-65)—"Illicit" (WB), and Jack Haley's stage show. Next to "Cimarron" should lead them all at about $29,000; last week "No Limit" (Par) did $25,400.

Fox (6,000; 25-35-65)—"Dance, Fools, Dance" (M-G), and stage show. Will be okay near $31,000; last week "Inspiration" (M-G) got $30,300.

Loew's State (3,300; 35-50-65)—"Lady's Morals" (M-G). Nothing big expected, maybe $9,000; last week "Lincoln" (UA) drew $7,800.

Missouri (3,800; 35-50)—"Fighting Caravans" (Par). So-so at about $13,000 this week; last week "Today" did $13,700.

St. Louis (4,280; 35-65)—"Cimarron" (Radio) (2d week), and vaude. Still going strong; will be near $28,000 this week; last week, its first, ran to $35,500.

PENN WILL HIT NEAR $36,000 THIS WEEK

Pittsburgh, Feb. 17.
(Drawing Population, 1,000,000)

Another bad break in weather opening day, second week in succession, will handicap current grosses, but a change for the better Saturday indicates a healthy if none too startling romp for the week.

"Inspiration," at the Penn, had long lobby lines over the week end, and looks like over $36,000. That's not quite up to high figures this star has rolled up in past but it's smart enough. Picture got mixed notices.

"Illicit" is something of a disappointment at the Stanley, possibly because of absence of cast names, and may get only $26,500, if that. Credit will go more to Ed Lowry's farewell week on stage than to picture. Indications point to a record run for "Cimarron" at the Warner with $14,000 likely for second week. Picture got off to big start last week at $20,000, best this site has seen in a year, and will get three weeks easily, maybe a month. "Men On Call" at both Enright and Davis, former presentation and latter vaudfilm, pretty weak and isn't figured to do anything at either site.

Fulton is down again with "Cohens and Kellys in Africa," series never having been a draw here, while Sheridan Square, in East Liberty, with same picture, easing along moderately.

Aldine is doing poorly with "The Great Meadow," while it also looks that way for "Captain Thunder" and vaude at the Harris. This is the last week for vaudfilm here, house reverting to straight pictures beginning Friday (20).

Estimates for This Week

Aldine (Loew) (1,900; 10-15-25-35) —"Great Meadow" (M-G). Spanked pretty badly by cricks and suffering from concurrent run of film of similar tendencies, "Cimarron"; started poorly and will be lucky to wind up with $4,000, not hot for this site.

Davis (WB) (1,850; 25-35-50)—"Men on Call" (Fox) and vaude. Indicates a low for vaudfilm sanctum at $7,800; virtually empty Saturday, the one day house usually gets in its good licks; need names here, stage and screen, and Edmund Lowe has never meant a thing down town; poor vaude show this week.

Enright (WB) (3,700; 25-35-40-60)—"Men on Call" (Fox). Dick Powell stage show weak and combo unlikely to better $10,500 this week; just average.

Fulton (Shea-Benham) (1,750; (10-15-25-35-50) — "Cohens - Kellys in Africa" (U). Pretty feeble downtown first-run stuff; looks like bad week at maybe $4,000.

Harris (WB) (1,800; 10-20-30-40) —Vaudfilm policy still feeling pinch of Davis competition; will revert to straight pictures this week end with "Captain Thunder" (WB) and five acts this week will wind up at $4,000 or slightly under.

Penn (Loew's-UA) (3,300; 25-35-60-75)—"Inspiration" (M-G). Garbo pictures generally go between $38,000 and $40,000 here, but bad break in weather opening day, combined with some difference in opinion on picture, probably will reduce this week's total to around $36,000, which is fine.

Sheridan Square (RKO) (1,500; 10-15-25-35-50)—Steady trade at this neighb site irrespective of attraction; "Cohens-Kellys in Africa" (U) expected to get the usual $3,000 or thereabouts; takes an exceptional film to raise the ante here.

Stanley (WB) (3,600; 25-35-60)—"Illicit" (WB) and Ed Lowry's "Farewell Week" on stage. Started slowly and won't do more than $26,500, with most of credit going to Lowry; there's usually about $60,000 business weekly split between this site and the Penn, no more or less, and when one gets it, the other doesn't.

Warner (WB) (2,000; 25-35-60)—"Cimarron" (Radio). A natural and looks set for possible month's run; this week, its second, not expected to reduce takings beyond $14,000; last week great at around $20,000, best this joint has seen in well over a year.

"FAMILY" OVER $20,000 IN COLUMBUS THIS WK.

Columbus, Feb. 17.
(Drawing Population, 475,000)

Indications are for another good week for local theatres. Auto show set a new high last week and the weather was wet for the first time in months.

"Cimarron" is still able to hold more than its own through build-up of publicity and word-of-mouth. "Royal Family" seems good for real S.R.O. run, based on reviews, early turn-a-ways and the Ina Claire separation publicity aid.

Estimates for This Week

Palace (Keith) — "Cimarron" (Radio) (2d week) (3,000; 25-50). Should hit $18,000 mark on holdover week; last week was worth $21,000, about a grand under the all time record.

Ohio (Loew-UA)—"Royal Family" (Par) and stage show (3,074; 25-50). Everything in its favor here and should better $20,000 this week; "New Moon" (M-G) last week did $19,300.

Broad (Loew-UA) — "Scandal Sheet" (Par) (2,500; 25-50). Looks as though Bancroft is not going to bolster this one across; should reach $12,500; "Devil to Pay" (UA), last week, hit $16,200, okay.

Grand (Neth)—"Scarlet Pages" (WB) (1,100; 25-50). Elsie Ferguson's home town will bring this above its normal anywhere else; currently on way to good $8,500; "Illicit" (WB) hit $7,850 last week.

Majestic (Keith) — "Kept Husbands" (Radio) and "Lion and the Lamb" (Col) split week (1,100; 15-30). Theatre getting regular trade and staying slightly above $4,000 regularly; looks like about $4,400 this week.

"WAY'S" FAST GATE

Looks Like $16,000 in New Haven This Week—"Heaven About $5,800

New Haven, Feb. 17.
(Drawing Population, 300,000)

Improved weather enabled all houses to get away to a good start this week. Business is being pretty evenly distributed.

Estimates for This Week

Roger Sherman—"Kismet" (FN). Preview last week will detract some from regular gross, but should do well at about $9,000. Last week storm held "Cimarron" to $10,500, good.

Paramount—"Finn and Hattie" (Par) and Publix unit. Should be near $14,000; last week "Scandal Sheet" (Par) got $14,800.

Fox-Poli—"Easiest Way" (M-G) and FM idea. Gross depends entirely on film; should do around a good $16,000; last week "Dance, Fool, Dance" (M-G) did a good $15,500.

College—"Stolen Heaven" (Par) seems on way to about a nice $5,800; last week "Ten Cents a Dance" (Col) did satisfactory $5,500.

Bijou — "Fair Warning" and "Hook, Line and Sinker" (Radio) will probably reach $4,100; last week "Charley's Aunt" (Col) and "Free Love" (U) did moderate $3,750.

'DEVIL' LOOKS GOOD FOR CURRENT $19,200—K. C.

Kansas City, Feb. 17.

In spite of the length of the Mainstreet's bill, nearly three hours, with "Cimarron" last week the house was very close to $32,000. This week the feature with a change of stage show is continuing for what will probably be a two weeks' house record. Holdouts for the first three days were almost as many as for the first week.

Loew's Midland is offering "Devil to Pay," and from the way it started this week it will show a decided improvement over the preceding week. House has a dandy tie-up with the "Journal-Post" in giving to some child a high-priced pedigreed dog supposedly sent here by Colman. Kids went for it strong.

"Stolen Heaven," at the Newman, was another to get a good getaway. Nancy Carroll a favorite here. Royal went in for extra publicity on Mitzi Green in "Finn and Hattie." Over at the Pan, with its "Burlesk" featured over the picture, things are slowing down a bit. This week the feature film is "Atlantic" (BIP), but no name announced for the stage show.

Estimates for This Week

Loew's Midland—"Devil to Pay" (UA) (4,000; 25-50). Ronald Colman's name box office here; femmes out in force for opening in spite of it being Friday the 13th; given strong newspaper publicity; looks like $19,200.

Mainstreet — "Cimarron" (Radio) (3,200; 35-50-60). This is the second week for smash western and it's continuing on its record-making way; stage show this week changed; will be around $20,000; last week was $32,000.

Newman—"Stolen Heaven" (Par) (1,890; 25-35-50-60). Both star, Nancy Carroll, and name of feature, made things pick up around this Publix leader; $11,500.

Royal—"Finn and Hattie" (Par) (840; 25-50). Comedy cast headed by Mitzi Green and fun lovers are going for it; $4,000.

Pantages—"Atlantic" (BIP) (2,200; 25-50). Picture given second spot in billing, with stock "Burlesk" featured; special mid-nites (Saturdays), at $1 help week's gross; $7,000.

Goldstein with Pathe

Manny Goldstein, formerly general manager of Universal, active recently in the Tiffany financial adjustment matter, joined Pathe yesterday (17).

He will be attached to the New York office in an executive capacity. Since leaving Universal several years ago, Goldstein has taken a fling at legit, interested with Lew Cantor in several plays.

IND. IS STEPPING OUT, $20,000 FOR BIG SITE

Indianapolis, Feb. 17.
(Drawing Population, 450,000)

With Indiana stars playing three local houses, picture houses chalked up satisfactory grosses for the first time in weeks.

Estimates for This Week

Indiana (Publix) (3,300; 35-50-65), "No Limit" (Par). Started for $20,000 week, dropping vaudeville back to old stage policy; James Hall well received as m.c.; Norman Foster, in feature, is from this state.

Circle (Publix) (2,600; 25-40-50), "Cimarron" (Radio) (2d week). Will get $10,000; last week, $16,000; world premiere of "Father's Son" (Par), by Booth Tarkington, local author, opens this Friday (20).

Loew's Palace (Loew's) (2,800; 25-35-50), "Devil to Pay" (UA). Should do about $2,800.

Lyric (4th Ave.) (2,000; 25-35-50), "Last Parade" (Col). Looks like $11,800.

Ohio (Publix) (1,400; 15-25), "Sin Takes a Holiday" (Pathe). Connie Bennett ought to grab $2,800 here.

"MILLIE" HEADING FOR SOLID $21,000–NEWARK

Newark, Feb. 17.
(Drawing Population, 850,000)

Business concentrated this week-end at Proctor's and the Branford, where "Millie" and Gene Dennis are holding forth respectively. On the first show "Millie" sold out even the big second balcony.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65)—"Sit Tight" (WB) and stage show. Long show with Gene Dennis and popularity contest winner; should get $27,000.

Capitol (WB) (1,200; 15-25-35-50) —"War Nurse" (M-G). Looks like $2,500.

Terminal (Fox) (2,000; 30-50)—"Men on Call" (Fox). Light $6,000 indicated; last week "Once a Sinner" (Fox), $7,000.

Little (Newark M. P. Guild) (299; 35-60)—"Gretel und Liesel" (Music Master). Going fine; $4,200; Last week, "Liebe auf Befehl" (U), bad at $900.

Loew's State (2,800; 25-35-50)—"Scandal Sheet" (Par), and vaude. Not so hot at $17,500.

Mosque (WB) (3,281; 25-40-50-65) —"One Heavenly Night" (UA). Will be around $10,000; last week "Kismet" (FN), $12,000.

Proctor's (RKO) (2,650; 25-40-50-60)—"Millie" (Radio), and vaude. At least $21,000 this week; last week "Beau Ideal" (Radio), with Phil Cook, nearly $22,000.

Colored Band Packs Oriental; Second Wk., "Cimarron," $30,000; Chicago Houses Generally Slide

Chicago, Feb. 17.

Loop picture business has taken a sudden and unexplained slide. All houses badly affected at the start of this week.

Pictures which came in full of hope and good notices couldn't get started. Public is probably having too much fun watching the further developments of the comic opera political campaign now being presented daily.

Only theatre that appears to be in the real money column this week is the Oriental where Duke Ellington's band got the folks in from the opening bell. Two picture shifts this week, "Royal Family" leaving the Roosevelt after two wobbly weeks. Drew raves from the critics, but not enough trade responded to make it worth while. "Devil to Pay" started on the downgrade as it entered its third week at the United Artists and will scram Friday (20) to be replaced by Fairbanks' "Reaching for the Moon."

Disappointments

"Stolen Heaven," with the local fav, Nancy Carroll, got off to a weak start at the Chicago, and from its early pace will let the house down badly. "Reducing," from which much was expected at McVicker's, won't be sensational, but is doing very well.

"Cimarron" is continuing steadily at the State-Lake, though taking a normal drop after a startling first week. Woods and Orpheum, tied-up on "Right of Way" for day-and-date showing, are doing well. Additional exploitation is helping to boost the small Orpheum.

Estimates for This Week

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"Stolen Heaven" (Par). Stage show. Public passed it up from the start; only draw this week will be for Nancy Carroll; looks under $40,000, poor; last week "Easiest Way" (M-G) managed to turn in a good $51,000 despite its sad ending and poor stage show.

McVicker's (Publix-B. & K.) (2,200; 50-75-85)—"Reducing" (M-G). Notices good and the two featured players strong; will be okay at $39,000; "Doorway to Hell" (WB) slid off quickly last week, its second, and left to a weak $20,100.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Truth About Youth" (WB). Stage show. Duke Ellington band on stage the big draw this week; flicker tagging along with some good reviews; house is turning in one of its best grosses in some time; probably near $47,000; "No Limit" (Par) last week let the house sink to very poor $28,000.

Orpheum (WB) (650; 40-60)—"Right of Way" (WB). Day and date with Woods, and additional press space helping plenty; sort of picture the shoppers in the neighborhood go for; paced at $3,700; "Captain Applejack" (WB), last week, pretty bad at $3,000.

Palace (RKO) (2,300; 50-75-85)—"Many a Slip" (U) and vaude. Average week again indicated with nothing particularly alluring on stage or screen; although "Adults Only" tag for picture, will be near $23,000; "Painted Desert" (Pathe) and good vaude line up, last week, slightly off at $23,000.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85) — "Royal Family" (Par). Will finish second week to not more than $12,500 with previous stanza plenty wobbly at $18,900; "New Moon" (M-G) replaces tomorrow (18).

State-Lake (RKO) (2,700; 50-75-85) — "Cimarron" (Radio). Continuing to steady current pace in second week with only normal slide; will do around $30,000; first week tremendous at $43,200.

United Artists (Publix-UA) (1,700; 50-75-85)—"Devil to Pay" (UA). Will finish three weeks before leaving in favor of "Reaching for the Moon" Friday (20); this on third week won't hit more than $15,500; last week hit just over $20,000.

Woods (Jones) (1,200; 30-50-60)—"Right of Way" (WB). Started nicely, though having trouble in the afternoons due to jammed streets with crowds listening to political spiels; mob so thick at times patrons can't squeeze up to box-office.

Jones on Col Program

Hollywood, Feb. 17.

Buck Jones' next for Columbia, "The Avenger," will go out on the regular program instead of on Jones contracts.

Decision was reached when Columbia decided the picture could stand blowing up. The regular Jones production schedule of 18 days was extended to 30 for this one.

'LAST PARADE' HOPS UP PROV.—$8,000 2D WEEK

Providence, Feb. 17.
(Drawing Population, 315,000)

"Cimarron," in its second week at the Albee, is still the commotion of the town. "Easiest Way," at the State, is pacing ahead of other stands, but it doesn't seem due for any big upset.

Estimates for This Week

Albee (RKO) (2,500; 15-50)—"Cimarron" (Radio) (2d week). Not as strong as first week, but still has wallop; should garner $11,500; last week feature grossed good $13,300.

Loew's State (3,500; 15-50)—"Easiest Way" (M-G). Pulling well because of strong cast of favorites; looks like about $19,000; last week house could only get close to $14,800, despite big plugging for "New Moon" (M-G).

RKO Victory (1,600; 15-50)—"Last Parade" (Col) (2d week). Still causing much talk; in second week a bit weaker, but indications look like $7,000 this week; last week this picture grossed $8,600 on wave of one of the most sensational plugs ever seen here.

Paramount (2,200; 15-50)—"Scandal Sheet" (Par). Drawing because of Bancroft, and evidences around $10,000 as result; last week "Lottery Bride" (UA) low at $7,300.

Majestic (Fay) (2,200; 15-50)—"The Lash" (FN), and "Mothers Cry" (FN). Dick Barthelmess feature okay, but other no help; moving slowly but has chance to pick up; house seems set for $10,500; last week also a double feature with "Heads Up" (Par), and "Once a Gentleman," but slid to $9,500.

Fay's (1,600; 15-50) — "Going Wild" (WB) and vaude. Looks like too much Joe Brown for this town; may do light $5,500.

P't'land Biz O. K., But 2 Films Can't Make 2 Wk. Grade

Portland, Ore., Feb. 17.
(Drawing Population, 400,000)

"Inspiration" this week, following "Blue Angel" at the United Artists, was a bright idea by J. J. Parker. It is clicking on good exploitation which played up the comparison between Garbo and Dietrich.

Fox Paramount is in for another good week with "Easiest Way" and F & M's "Vaudeville Echoes." Latter is first of the all-vaude units which F & M will have here every fourth week. Fox Broadway is holding "Dance, Fool, Dance" for a second week.

Biggest smash last week was the Orpheum's first week of "Cimarron," which cracked the town picture record with $24,000. Picture is currently on its second week and likely to stay a third.

Estimates for This Week

Paramount (Fox) (3,500; 25-60). "Easiest Way" (M-G). Will do well around $15,000; last week "Scandal Sheet" (Par) $15,000, good.

Broadway (Parker-Fox) (2,000; 25-60), "Bachelor Father" (M-G). Arrived ahead of time, as "Dance, Fools, Dance" (M-G) was to have stayed two weeks; however, couldn't make grade; Davies film substituted and not doing well; only looks like $7,500.

Orpheum (RKO) (2,000; 25-60). This is second big week of "Cimarron" (Radio); last week busted town record with $24,000; current week looks good for $15,000.

United Artists (Parker-Fox) (1,200; 25-60), "Inspiration" (M-G). In this week on purpose following "Blue Angel" (Par), which did $9,500 last week; exploitation comparing Garbo-Dietrich; Swedish girl should get excellent $12,000.

Rialto (Parker-Fox) (2,000; 25-50), "Passion Flower" (M-G). Substituted for "Sunny" (FN) and not getting anywhere, $3,000; last week's "Lady's Morals" (M-G) failed to click.

Alder (Hamrick) (1,200; 25-50), "Illicit" (WB). Opening for this small house last week, only $5,000; "Illicit" was to have held over, but "Sit Tight" (WB) rushed in and looks like $6,000.

Rudolph Set "Lights"

Chaplin's "City Lights," opening at the George M. Cohan theatre, Broadway was handled for U. A. by Bill Rudolph.

Rudolph was formerly manager of the United Artists theatre, Chicago.

'DRACULA' NEAR $9,000 IN WASH. THIS WEEK

Washington, Feb. 17.
(Drawing Population, 450,000)

Loew's Palace with "Paid" and a stage show is topping the field. Several current holdovers are slipping.

Estimates for This Week

Columbia (Loew) (1,232; 35-50) (2d week)—"Devil to Pay" (UA). Not so forte, possibly around $8,000.

Earle (Warner) (2,244; 25-30-40-60-70)—"Kiss Me Again" (WB). Star of picture, Bernice Clair, in person and doing poorly; will hardly hit $18,000.

Fox (Fox) (3,434; 15-25-35-60)—"Seas Beneath" (Fox) substituted for "Girls Demand Excitement" (Fox last Wednesday and house may shake off headache week with $19,000.

Palace (Loew) (2,363; 25-35-40-60-70—"Paid" (M-G). Getting practically everything this week; looks headed for $23,000.

Rialto (P) (25-30-50-60)—"Dracula" (U). Doing fairly well, maybe $9,000.

RKO (1,875; 35-50)—"Cimarron" (Radio) (2d week). Not so good at $8,000 on holdover.

"CIM" STILL BIG IN 'FRISCO AT $25,000

San Francisco, Feb. 17.

"Cimarron" seems set to retain the ace spot among the downtown theatres this week. Its business way surpasses anything the Orpheum has ever had. Nearest competition is from the Fox which has "Easiest Way."

Majority of the houses are only fair and a few are decidedly disappointing.

Estimates for This Week

Fox (5,000; 50-65-75-$1)—"Easiest Way" (M-G). With heavy plug for Constance Bennett, got off excellently; every indication of close to $40,000; last week "New Moon" (M-G) did $34,500.

Warfield (Fox) (2,672; 50-65-90)—"Great Meadow" (M-G). First three days poor with indications week will be below par at around $18,000; last week "Bachelor Father" (M-G) hit $25,500.

Paramount (Fox) (2,698; 35-50-65-$1)—"Royal Family" (Par). Another disappointer; opening feeble with little pick-up first three days and prospect for week around $16,000 only fair; last week "Morocco" (Par) nosedived at finish, gathering bare $12,000.

California (Fox) (2,200; 35-50-65-$1)—"Right of Way" (FN) and "White Hell of Pitz Palu" (U). Never got started and will be lucky if it tolls $9,000; last week also bad, "Kismet" (FN) even going under that figure.

St. Francis (Fox) (1,375; 35-50-90)—"La Grand Mare" (Par). Finish of all-foreign policy very poor; promises around $4,000; last week "Un Trou Dans La Mur" almost as bad at $4,500.

Orpheum (RKO) (2,270; 35-50-65)—"Cimarron" (Radio) (2d week). Continues as smash of town; second week almost as fast as the first; looks like $25,000; last week got $30,000.

Golden Gate (RKO) (2,485; 30-40-50-65)—"Painted Desert" (Pathe). Plus vaude this house got back to normal and looks like $15,000, very good; last week "Kept Husbands" pulled $14,500.

Warners (WB) (1,365; 30-50-60)—"Sit Tight" (WB) (2d week). Second week holding up strong, according to managerial claims; expect around $11,000; $15,000 is the claim for the first week.

Topeka O. K.'s 'Family,' Helps Jayhawk to $4,100

Topeka, Feb. 17.
(Drawing Population, 85,000)

Last week showed "Cimarron" as the only big bet and Clara Bow as the low. "Royal Family," at the Jayhawk, outdid "New Moon" by a wide margin. Even the best of the musicals get poor attention from Topeka.

Estimates for Last Week

Grand (1,400; 50) (Fox). Edna Ferber's name pulled extra business for "Cimarron" (Radio); $6,100, good.

Jayhawk (1,500; 50) (Fox)—"New Moon" (M-G). First three days of week got just about average, $1,600; "Royal Family" (Par), helped by extra Saturday business, pulled nicely to make week's total $4,100, good.

Novelty (1,200; 35) (Fox)—"No Limit" (Par). Got only $600; stage show with 30 people and orchestra last half brought in meagre $1,200 with "Men on Call" (Fox) as screen attraction; week's total of $1,800 normally good for house, but cost of this bill on week makes total insufficient.

Big Money Pictures Ready to Swing Over Country on Release; B'way Houses in Very Fair Shape

Broadway houses will swing into Lent this week in very fair shape. Figures around the country wouldn't look so good if compared to the national film gait of about a year ago this time, but there is no question of the improved tone over the past few months. There is a vein of optimism among the theatre boys.

On the New York end it is also figured that with such pictures as "Cimarron," Chaplin's "City Lights" and "Trader Horn" sweeping across the states there will be three substantial reasons for calling the public's attention to the film theatre as an amusement source.

Nothing seems capable at present of interfering with this trio of films. All are standing up on the street. With Chaplin, who pulled $66,500 into the Cohan on his first week, there is every evidence of another $60,000 to $65,000 this week. Pace is tremendous and even beyond what the United Artists group thought it could do at that house. No abatement in attendance, either, at the Globe and Astor, where "Cim" and "Horn" respectively got $20,600 and $21,300 last week, capacity, or a bit more, in each instance.

Of the local holdovers "Inspiration" currently hints at a $65,000 second Capitol week plus an outside chance of sticking a third if getting a Tuesday-Wednesday (18) spurt, but that's doubtful. "Millie," at the Mayfair, will linger three weeks, having tossed off a $41,400 opening stanza, and indicating $39,000 this week. The Garbo film ran up a tremendous figure for the Capitol last week in plunging through three tough weather opening days to $94,100. This gives the Swedish girl two pictures well into the 90's at this house, besides another week there for the record $109,000.

On the Holiday

Last week's holiday (Thursday-12) did much to compensate for the rain and snow which blanketed the majority on the weekend. Lincoln's Birthday meant $10,600 to Chaplin alone and $13,000 to the Paramount, where "Scandal Sheet" and Irene Bordoni on the stage finally chalked up $77,800. For the present week the big Publix spot looks around $70,000, in having "Stolen Heaven" as its screen leader plus the stage end.

One new picture is already in, "Sit Tight" at the Winter Garden, which opened last night (Tuesday), and "Rango" is due at the Rivoli tonight (Wednesday). No reserved seat premiere for either attraction.

Other houses are going along close to normalcy. Rialto, perhaps, has an edge in this group as "Devil to Pay" promises a first full week of around $32,000.

Estimates for This Week

Astor (1,120; $1-$2)—"Trader Horn" (M-G) (3d week). Little or no variation in performances throughout 2d week, and $21,300 is a matter of standees; another big current week-end. Picture is to be roadshowed starting Feb. 22 in Philadelphia and Detroit.

Capitol (4,620; 25-85-$1.50)—"Inspiration" (M-G) (2d week). Garbo still the champ personality for this house; having rolled up $94,100 last week, looks as if she will get $65,000 this week with a slim chance of sticking a third if sudden spurt develops; coming of Lent probably prevents any chance of another week; fortnight total of approximately $160,000 exceedingly strong.

Criterion (800; $1-$2)—"Reaching for the Moon" (UA) (8th week). Continues well, helped by overflow from Cohan and Astor; satisfying handlers and no mention of departure as yet.

Cohan (1,395; 50-$1) — "City Lights" (Chaplin-UA) (2d week). Comedy draw terrific and shows no such fluctuation as in Los Angeles; $66,500 last week, not counting $11 premiere, and probably $60,000 or bit better this week; pace amazing legit men familiar with the theatre and more than expected by film's home office.

Central (916; 50-75)—"Girl from Reeperbahn" (Sonor) (3d week). Continues to do very well; German talker may hit $12,000 this week and out Feb. 25; film opens at the Apollo, Chicago, Feb. 22.

Globe (1,065; 25-50-75)—"Cimarron" (Radio) (4th week). Yet to demonstrate any signs of falling off; capacity again last week at $20,600; any variation shows how they're standing behind last row; continues to draw people second and third time, some buying for friends to be sure they don't miss it.

Mayfair (2,200; 40-$1) — "Millie" (Radio) (2d week). House hoped it had something, and opening week-end was convincer; $41,400 a bit beyond first week expectations, and will be near $39,000 this week, cinching another seven days for film.

Paramount (3,664; 65-85-$1)—"Stolen Heaven" (Par). Not rated highly and $70,000 indicated as maximum; last week "Scandal Sheet" (Par) and Irene Bordoni on stage summed at a good $77,800.

Rialto (2,000; 40-65-85-$1)—"Devil to Pay" (UA) (1st week). Colman film started at smart grind clip after two-dollaring at the Gaiety; will be around $32,000 on first full week.

Rivoli (2,200; 40-65-85-$1)—"Hell's Angels" (UA) (2d week). Weakened enough to have debut of "Rango" (Par) moved ahead a week to open tonight (18); "Angels" must spurt to reach $20,000 on second half of fortnight at grind; last week air film did $28,700.

Roxy (6,200; 50-75-$1.50)—"Dracula" (U). Got Lincoln holiday start and may reach $120,000 for eight days, nice business; ordinarily would hold over, but Fox anxious to get "East Lynne" in here this Friday (20), so U film goes out; last week "Girls Demand Excitement" (Fox) $45,000 on six days, very bad.

Strand (2,900; 25-50-75)—"Viennese Nights" (WB). House quieted down since "Little Caesar" cyclone, and this one close to $20,000 for current week; last week $21,600 for "Kismet" (FN), fair.

Warners (1,100; 50-75) — "Bright Lights" (FN). Will only be around $8,000 this week; last week same film $9,500, fair.

Winter Garden (1,418; 35-85-$1)—"Sit Tight" (WB) (1st week). Picture comes in with good out-of-town rep; opened last night (17); last week, fourth and final for "Illicit" (WB), $16,800.

$27,000 FOR VALLEE IN N. O. THIS WEEK

New Orleans, Feb. 17.
(Drawing Population, 500,000)

Rudy Vallee, in person, is the outstanding draw of the week and, with "Illicit," looks like a record for the past year at the Saenger this week. Vallee is the first stage attraction at the house to make a picture secondary at the box office.

Estimates for This Week

Saenger (3,865; 65), "Illicit" (WB). Rudy Vallee on stage and big draw; will be near $27,000; last week "Easiest Way" (M-G) got $18,100.

Loew's State (3,218; 50), "Scandal Sheet" (Par). Holding own and will do around $16,000 this week, okay; last week "Bat Whispers" (UA) got $12,500.

Orpheum (2,400; 60), "Cimarron" (Radio) (2d week). Will draw around $12,000 on holdover; last week over $19,000.

Strand (1,800; 50), "Lincoln" (UA). Rightly spotted at this house; should do $5,500; last week "Kiss Me Again" (WB) $2,900.

Tudor (800; 50), "Going Wild" (WB). For four days to poor returns, $1,600; currently advertising and playing world premiere of Lawrence Tibbet in "The Southerners" (M-G); last week "Bachelor Father" (M-G) $2,500.

$23,000 FOR "ILLICIT" IN BUFF. CURRENTLY

Buffalo, Feb. 17.
(Drawing Population, 500,000)

Picture houses will be strong this week. Last week two stormy days cut grosses all round.

Estimates for This Week

Buffalo (Publix) (3,600; 30-40), "Illicit" (WB). Opened well and looks headed for good week of $23,000; last week "Scandal Sheet" (Par) $22,800.

Century (Publix) (2,400; 40-60), "Cimarron" (Radio) (2nd week). Excellent returns continue; breezing along at $12,000 pace; last week it got $15,900.

Hipp (Publix) (2,400; 40-60), "Moby Dick" (WB) and vaude. Snappy and should reach $16,000; last week "Free Love" (U) $11,400.

Great Lakes (Fox) (3,400; 25-35-50), "Don't Bet On Women" (Fox). Doing nicely; probably $18,000; preceding week $20,000 with "Inspiration" (M-G), which dropped off after strong getaway.

Lafayette (Ind) (3,400; 25), "Danger Lights" (Radio). Good business and looks set for $13,000; last week "Criminal Code" (Col) $12,000.

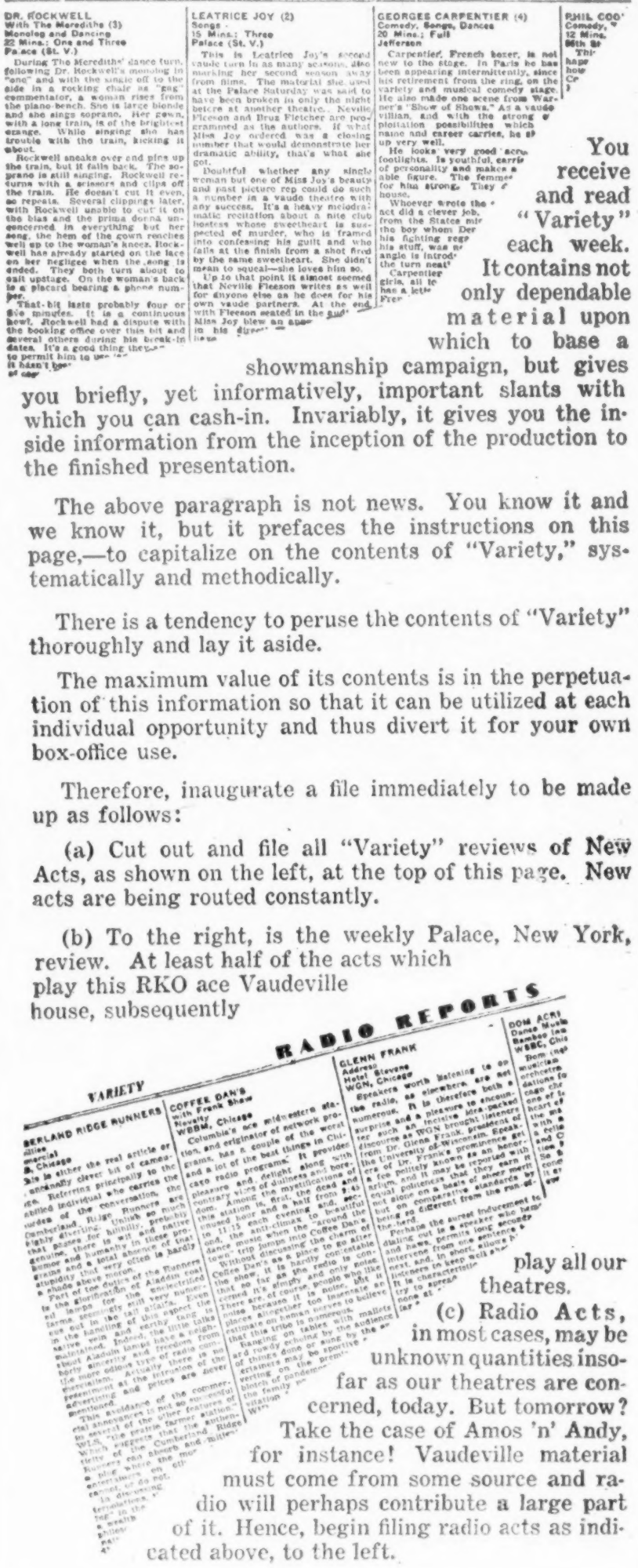
Doris Anderson Out

Hollywood, Feb. 17.

Doris Anderson is off the Metro writing staff. Her contract came to an end last week.

"VOICE OF RKO," the house organ of the RKO THEATRE CIRCUIT, prints the page below in its this week's issue. "THE VOICE" has as its editor and compiler E. M. OROWITZ of the RKO Exploitation Department and in charge of Vaudeville Promotion.

BEGIN COMPILING A "VARIETY" REVIEWS' FILE IMMEDIATELY



You receive and read "Variety" each week. It contains not only dependable material upon which to base a showmanship campaign, but gives you briefly, yet informatively, important slants with which you can cash-in. Invariably, it gives you the inside information from the inception of the production to the finished presentation.

The above paragraph is not news. You know it and we know it, but it prefaces the instructions on this page,—to capitalize on the contents of "Variety," systematically and methodically.

There is a tendency to peruse the contents of "Variety" thoroughly and lay it aside.

The maximum value of its contents is in the perpetuation of this information so that it can be utilized at each individual opportunity and thus divert it for your own box-office use.

Therefore, inaugurate a file immediately to be made up as follows:

(a) Cut out and file all "Variety" reviews of New Acts, as shown on the left, at the top of this page. New acts are being routed constantly.

(b) To the right, is the weekly Palace, New York, review. At least half of the acts which play this RKO ace Vaudeville house, subsequently play all our theatres.

(c) Radio Acts, in most cases, may be unknown quantities insofar as our theatres are concerned, today. But tomorrow? Take the case of Amos 'n' Andy, for instance! Vaudeville material must come from some source and radio will perhaps contribute a large part of it. Hence, begin filing radio acts as indicated above, to the left.

PALACE

(St. Vaude)

Easily changeable nature of Phil Baker and Jay C. Flippen's comedy turns helped them to hold over successfully at the Palace this week. The bill's third h.o.'ing turn, forcing the Palace to depend to an unusually extent on repeat stuff, is Morton Downey, a cloud-scraping tenor who can sing for hours without tiring an auditor.

To this second week triumvirate were added Doctor Rockwell and Leatrice Joy—the Doc for laughs and a finish punch and Miss Joy for femme looks and class. The result is a strong entertainment bill, curiously effective since so much of its personality is rehash. As a business bill it will need a weather break to equal last week's.

As under the new system the Palace aims at intimacy by between-the-acts manipulation of comedians, the place is again fortunate in having Flippen and Baker as a team for the added clowning. When they are not sure they ad lib. Saturday afternoon they covered all the unrehearsed rough spots.

Miss Joy was announced as having broken in her material as recently as the night before at another theatre. Neville Fleeson and Bruz Fletcher have program credit as authors (New Acts).

The other new headliner, on the otherwise two-week bill, Rockwell, is also under New Acts, and that rates special comment. Rockwell has been away from vaude for several seasons. When he left his material seemed strong enough to last indefinitely.

There is no reason to believe that upon returning the old Rockwell monolog, with a few twists, would not be as effective as when departing; even more effective since the absence might lend it an air of newness. But Rockwell's return as a monologist, and later doubling as offside commentator with The Meredith's dancing act as formerly, is enriched with a wealth of new material He has added one bit that in laughs secured exceeds anything Rockwell has ever done. It was a five-minute howl, during its entire length, at the Palace.

The Kemmys, adagio, acrobatic and posing quartet of three physically perfect men and a girl, opened the show, and the Slate Brothers (New Acts) followed. Dancing trio is doubling from "You Said It," They more than stopped the show in their early position.

Two decided conflictions, that violate all booking rules are surprisingly harmless to this bill. T ballroom dance teams follow alm in succession and two other call for a talking plant in the cony box.

Baker was on first wit downey boy planted Rockwell to the box posi announced that the m noticed the conflicti asked Rockwell to stage. He delivere during The Meredi a rocking-chair the stage. Sec this dance tea low the Ba Downey) an that opene First B after the in bed absent avera nea w

FOR future use, save all notices from "Variety" on new Vaudeville and Radio acts and Short Screen subjects. You'll appreciate the importance and value of this file the minute a fast booking change is wired to you. The act may be on the train en route to your theatre, or switched to your city for the first time on our Circuit. The Home Office can not supply you with much more than your own file will contain because we have had no opportunity to contact the act,—only through its agent. You can begin your exploitation, advertising and publicity immediately upon notification of a fast spot booking by referring to your "Variety" New Acts' or Radio Acts' notice in your own file. The review visualizes the salient points completely and compactly.

(d) Short Subject reviews in "Variety" should be clipped and filed. They will supplement "The Voice" short subjects' inserts. The latter give the screening-room reaction, while the former take in the audience, entertainment-value and showmanship angles, combined.

This suggested system of card index file, with notices pasted, is in vogue in the h. o. Information Bureau and on fast, spot bookings has been of immeasurable value.

Utilization of this plan, generally, over the Circuit will insure better merchandizing than heretofore in the selling of Vaudeville, particularly.

LOEW SOCKED IN SHAKEOUT

"Dance" Looks Like $45,000 This Week—Detroit

Detroit, Feb. 17.

"Dance, Fools, Dance" for a big draw at the Michigan and "Cimarron" on a satisfactory second week at the Downtown, and Grant Withers in person attracting additional money at the Fisher, are the outstanders locally this week.

"Birth of a Nation" was withdrawn after two days by order of the mayor, with "Sea Legs" opening Monday. "Birth" did well on its opening. Negro organizations protested.

Estimates for This Week

Michigan—"Dance, Fools, Dance" (Metro) (4,045; 35-50-75). Joan Crawford draws big locally having once lived here; good enough for $45,000; last week, "Scandal Sheet" (Par), $37,600.

Fox—"Girls Demand Excitement" (Fox) (5,100; 15-25-50). Frothy picture means little and will do well to hit about $32,000; last week, "Once a Sinner" (Fox) $30,500.

Fisher—"Sitting Tight" (WB) (2,700; 35-50-75). Grant Withers, in person, pulling the flaps; about $3,000 better than Helen Kane preceding week indicated; $24,000; last week "Royal Bed" (Radio) $20,200.

Downtown—"Cimarron" (Radio) (2,750; 15-25-50). Pulling them in as expected; after about $26,000 first week will probably get $19,000 and hold over for third week.

United Artists—"Reaching for Moon" (UA) (3,000; 35-50-75-90). Doug Fairbanks not so forte as a draw as he used to be; getting a nice turnout, but doubtful if more than $23,000 will be reached; last week "Blue Angel" (Par), $13,000; did not hold over.

Paramount—"Fighting Caravans" (Par) (3,000; 35-50-75). Not so good; Cooper and Damita don't mean so much here; held over only bécause of shortage of product; will probably get $8,000; last week same film got $9,700.

State (3,000; 15-25-50). Two days of "Birth of a Nation" got about $3,000; "Sea Legs" (Par) rushed in on emergency booking will get about $8,000 for five days.

'CIM' H. O. IN FRONT IN SEATTLE ON $16,000

Seattle, Feb. 17.
(Drawing Population, 450,000)

Second week for Orpheum and "Cimarron" is holding up well. George Bancroft is showing a good spurt at the Paramount. "Fighting Caravans" has moved into the Fifth Ave. for a run, following a not so hot session of "Royal Family." Fox is running at fair clip until 7 p.m., when the price jumps from two-bits to four-bits. With these three houses all on first run policy, Fox-West Coast is having its hands full.

Both Blue Mouse and Music Box are on change this week with one-week stands only. Opening next is "City Lights," to run at both these houses day and date, as well as in Tacoma. Two separate prints are to be here for the dual run, a brand new stunt here. Both houses seat around 1,000 and will present practically an identical show. They are across street from each other.

Estimates for This Week

Paramount (Fox) (3,106; 25-50). "Scandal Sheet" (Par). Clive Brooks heavy in the lights; figures for $12,800 this week.

Fifth Ave. (Fox) (2,500; 25-35-50). "Fighting Caravans" (Par). Cooper and Lily Damita good pair to draw; will do $9,600, fair.

Fox (2,500; 25-50). "Fast and Loose" (Par). Not doing much; poor $48,000.

Blue Mouse (Hamrick) (900; 25-35-50). "She Got What She Wanted" (Tif). In for week and about bad $3,400.

Music Box (Hamrick) (1,000; 25-35-50). "Divorce Among Friends" (WB). Lew Cody in advertising spot for this one; looks as if will get fair $4,800 this week.

Liberty (Jensen-von Herberg) (2,000; 15-30). "Captain Applejack" (WB). Maybe fair $5,300.

Orpheum (RKO) (2,700; 25-60). "Cimarron" (Radio). Second week going okay; will get $16,000, real business of the town.

"FATHER AND SON" $6,000

That's OK in Tacoma—"Sheet" and "Illicit" Over $3,000

Tacoma, Feb. 17.
(Drawing Population, 125,000)

An improved standard of attractions and a better payroll in town, in some quarters, will help again this week.

"New Moon" has a fair pull at the Broadway. Orpheum has okay vaude and "Father and Son" following the big week of "Cimarron."

George Bancroft no slouch of a draw in this burg either, and is hitting off comfortably in "Scandal Sheet" at Rialto.

Estimates for This Week

Broadway (Fox) (1,500; 25-35-50)—"New Moon" (M-G) and stage show. Fair week indicated at $6,100.

Orpheum (RKO) (1,500, 25-35-50)—"Father and Son" (FN). Picture drawing and vaude good; looks like $6,000 this week.

Blue Mouse (Hamrick) (650; 25-50)—"Illicit" (WB). Doing well and heavily advertised; will be around $3,200.

Rialto (Fox) (1,250; 25-40)—"Scandal Sheet" (Par). Should be near $3,100, which is okay.

'SHEET' DOING WELL IN BALT.-MAY HIT $19,000

Baltimore, Feb. 17.
(Drawing Population, 850,000)

The Auditorium dropped out of the m. p. lineup yesterday (Monday) and rumor is that the theatre is going dramatic stock. This will mean further reduction in first run seatage. Future of the erstwhile combo Hipp is to be decided this week. House is being sold to satisfy creditors.

"Birth," the film sensation of the season in this town, has been moved out of the rented Hipp to make way for the auctioneer, and is now on display at Palace, relighted for the occasion. This makes four weeks straight for the film.

Town responds to sensationalism and ballyhoo, example No. 2 being "Dracula," in the flesh, at the Maryland. Town was flooded with "half-

(Continued on page 27)

'MAN' WILL TOP MONT'L THIS WEEK AT $20,000

Montreal, Feb. 17.
(Drawing Population, 600,000)

Gaynor and Farrell, Barthelmess, and Gilbert and Beery, together with the approach of Lent, are giving the main stems the best week this year.

His Majesty's grossed $12,000 on the legit "First Mrs. Fraser," and is running "Apple Cart" for fortnight beginning today (16) with advance sales that warrant $15,000 gross first week.

Palace will lead the parade this week on "Man Who Came Back" and expects $20,000. Capitol making hay while the sun shines with "The Lash" and Barthelmess, another femme sweetie. Should run a good $18,000. Neighbs doing well all over town.

Estimates for This Week

His Majesty's (CT) (1,600; 75-$2.50)—"The Apple Cart" (legit). Advance sales look like big biz; $15,000; last week "Mrs. Fraser" did $12,000; started big, then faded.

Palace (FP) (2,700; 40-75)—"Man Who Came Back" (Fox). Looks like best biz of year with stars pulling fan crowds; $20,000 will be excellent; last week on "Criminal Code," $17,000, good.

Capitol (FP) (2,700; 60)—"The Lash" (FN) and "Illicit" (WB). Barthelmess packing them in; $18,500 very good on low prices; double bill last week $18,000, topping all main stems.

Loew's (FP) (3,200; 35-60)—"Way for a Sailor" (M-G). Another couple of locally popular stars will boost to $16,500, very fair; last week did average of $15,000 on "Madonna of Streets," mostly due to vaude, average.

Princess (CT) (2,300; 35-60)—"Viennese Nights" (WB). Already shown and that takes gilt off gingerbread; may be around $10,000, good; last week on "Bat Whispers" $9,000.

Imperial (FP) (1,900; 25-40)—"Silver Horde" (Radio) and "Boudoir Diplomat" (U). House maintaining average around $5,000, fair; same last week.

Cinema de Paris (Ind) (600; 60)—"Maison de la Fleche" (French). New management and name attracting curiosity; will be around $3,200, better than average.

MONDAY'S COUP HITS BACK HARD

Stocks Show Effect of Too Vigorous Assault Against Bears—Pool Stocks Slump Sharply With Case Down More Than 10—Amusements, Except Loew, Affected Only Mildly

BONDS SINK, TOO

Whole list broke sharply yesterday with the pool issues which have for a fortnight been punishing the shorts reacting worse than the rest. Among the amusements, Loew's suffered worst, declining around 3, the result of the over enthusiastic drive against the bears and also the reaction when the news came out that the directors had voted the usual 75 cents instead of the widely advertised rate of $6 which the bull coterie had tried to put over on Monday, when the dividend meeting was in session.

Yesterday's Prices

		High.	Low.	Last.	Net Chge.
	STOCK EXCHANGE				
4,800	Con. F.	15	14	14	+ ¼
7,800	East. K.	173¾	166¼	168	—1
47,600	Fox	38⅜	36⅛	36¾	— ¾
17,200	Gen. Th.	15	14	14½	— ⅝
38,100	Loew	62¾	59⅛	59⅞	—2⅝
25,300	Par.	49⅝	48	48	—1⅛
800	Pathe	1	1⅞	1⅞	— ⅛
61,100	RCA	19¼	17⅞	17⅞	— ¾
47,100	RKO	22¾	20¾	21	—1⅛
1,700	Shubert	7¼	6½	6½	— ½
121,800	W. B.	20⅝	18⅞	19	— ¾
	CURB				
1,600	Fox T.	5⅞	5¾	5¾	— ⅛
7,500	Gen. T. pf.	31	30	30	— ½
800	Tech.	13½	12¾	12¾	
	*BONDS				
14,000	Gen. Thr.	73½	71¾	71¾	—1½
26,000	Lw. w.w.	110½	109¼	109¾	—1
10,000	Par-P.	88	87¾	87¾	— ¼
2,000	Pathe	67	67	67	
40,000	Shubert	23	22	22	+1¾
5,600	W. B.	70⅞	69	69	—1¾

* Up to 2 p. m.

Now that the setback has happened it is possible for reasonable bulls to look at the immediate future with some degree of hope. It has been apparent for the last 10 days that this business of punishing shorts was being grossly overdone.

(Continued on page 27)

'MILLIE' AFTER $34,000 IN 2D B'KLYN WEEK

Brooklyn, Feb. 17.

Paramount is liable to do around fair $50,000 this week with "Stolen Heaven," while the Fox has Belle Baker on the stage and "Seas Beneath" as its screen leader.

Albee is holding over "Millie" after a big week. Helen Twelvetrees is a Brooklyn product. Strand is using exotic advertising for "Kismet."

Estimates for This Week

Paramount—"Stolen Heaven" (Par) (4,000; 35-50-75). Not much to the flicker, but stage show okay; looks like $50,000; last week "Scandal Sheet" (Par) brought in $59,000, more than satisfactory.

Fox—"Seas Beneath" (Fox) (4,000; 25-50-75). Stage show has Belle Baker and should be around $30,000 this week; last week "Once a Sinner" (Fox) and big stage show got $27,000.

Strand—"Kismet" (FN) (2,800; 25-35-50-60-75). Fair turnout for this one indicates $11,500; last week "Going Wild" (WB) did $11,600.

Albee—"Millie" (Radio) (3,240; 35-40-50-75). Picture now in its second and final week; will get about $34,000; last week house did $38,700.

Loew's Met—"Gang Buster" (Par) (3,577; 35-40-50-75) and vaude. Looks like $19,000 here this week; last week "Reducing" (M-G) grabbed $28,000.

Boston Awaits Lenten Drop

Met. Headed for $38,000 This Week—State $20,000—"Cim" $30,000 on H. O.

Boston, Feb. 17.
(Drawing Population, 750,000)

The coming of Lent on Wednesday (18) will drop grosses at local film houses to a few grand below average figures. First of week, however, has shown a slight increase in receipts that will probably disappear when the Lent ban starts.

Keith's is headed for a second big week of $30,000 with "Cimarron" and will probably be alone in that respect at the end of the run. The Metropolitan is featuring "Stolen Heaven" and has done only ordinary biz so far.

Smaller houses are preparing to feel the pinch of Lent more than

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'WAY' LACKS STAMINA IN MINN. NEAR $22,000

Minneapolis, Feb. 17.
(Drawing Population, 500,000)

Two holdovers, "Cimarron" and "Reducing," continue great guns here. Elsewhere, however, trade is likely to be considerably less forte this than last week. Array of new attractions does not size up as particularly strong, although "Millie," at the Orpheum, looks like first-rate box office.

After smashing house records at the Orpheum last week "Cimarron" is still packing 'em at the Seventh Street. Newspaper ads announce that it is "held over indefinitely." It should be good for at least two weeks more at this house.

"Reducing," in its second week at the Century, is not far behind its first stanza. "Easiest Way," at the Minnesota, beat the strong opening of "Little Caesar," but newspaper notices were poor Sunday, and it is doubtful if the picture can hold up strongly. Incidentally "Little Caesar" did not finish nearly as well as it started. Matinee trade during the week was considerably off.

Estimates for This Week

Minnesota (Publix) (4,200; 75)—"Easiest Way" (M-G) and Publix unit. Constance Bennett and Robert Montgomery pulled 'em in opening days, but picture is slowing up and indications are that it will not click any too well on week and may not exceed $22,000, fair; change in program routine to avoid danger of monotony; orchestra remains in pit this week; last week "Little Caesar" (WB) $27,000.

Century (Publix (1,600; 75)—"Reducing" (M-G) (2d week). Another

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"Dance" Has Chance to Better $12,000, Louisville

Louisville, Feb. 17.
(Drawing Population, 500,000)

The first even moderate rain in a year fell last week. Only a half inch, but the farmers are happy and every one more optimistic. "Cimarron" remains a second week and should do around $7,000 with support from school kids who are going for it. This is the Brown's first successful h.o. in months. Amos and Andy fell down the second week here.

With plenty of front page publicity, Chic Sale failed to draw, and Manager Johnson has decided to call off his month-of-stars after this second week effort. No name current. National had added worries the week previous, when Joe Mendi, Jr., chimpanzee, as an extra attraction, failed to appear at last three shows.

Red Cross drought relief getting under way and may loosen or tighten purse strings for the theatres. Weather snappy and helping some.

Estimates for This Week

Alamo (4th Ave.) (1,100; 15-25-40). "Men On Call" (Fox). Edmund Lowe should reach better than average this week; $4,400.

Brown (Brown) (1,509; 15-25-40). "Cimarron" (Radio). Second week should touch $7,000, very good; first week was around $8,000.

Mary Anderson (RKO) (1,387; 30-50). "Little Caesar" (FN). Should improve things here with Edward G. Robinson established as draw; $4,600, good.

National (Bass) (2,300; 25-35-40-50-60). "Command to Love" (U). Ian Keith doing better than expected with help of stage show, F. & M. unit, "Gems and Jams"; will be near average at $10,300.

Rialto (RKO) (2,940; 30-50). "Fighting Caravans" (Par). Gary Cooper fading as local draw; doing mildly against "Cimarron"; $4,100.

State (Loew) (3,252; 35-50). "Dance Fools Dance" (MG). Joan Crawford in anything means good week here; should top $12,000; excellent.

Strand (4th Ave.) (1,365; 35-50). "Illicit" (Col). Barbara Stanwyck would have meant more a few months ago following more closely on "Ladies of Leisure," which won her popularity here; should hit $5,200, average.

"SIT TIGHT" HITTING $11,000 CLIP—DENVER

Denver, Feb. 17.
(Drawing Population, 400,000)

Weather continues too nice for all houses to have above average grosses, although some are turning in good figures. "Illicit," at the Aladdin, is barely keeping that house at the average set in past few weeks, while "Sit Tight" is giving Huffman's other deluxer, the Tabor, an excellent week.

"Cimarron," at the Paramount, looks as if it will finish with a strong $15,000.

Estimates for This Week

Huffman's Aladdin (1,500; 35-50-75)—"Illicit" (WB). Will be around $6,000, average.

Denver (Publix) (2,300; 25-35-65)—"Stolen Heaven" (Par). Should hit about $17,000 this week, fair enough; last week $17,100 on "Scandal Sheet" (Par).

Paramount (Publix) (2,000; 25-35-50)—"Cimarron" (Radio). Very big and headed for $15,000, far above average; last week house did $10,800 with "New Moon" (M-G).

Rialto (Publix) (1,040; 25-35-50)—"Three French Girls" (M-G). About normal $3,800 gait; last week "Hook, Line and Sinker" (Radio), $3,700.

Huffman's Tabor (1,900; 25-35-50)—"Sit Tight" (WB). Excellent week of $11,000 indicated.

$7,500 for 'No Limit,' Current in Birmingham

Birmingham, Feb. 17.
(Drawing Population, 325,000)

Clara Bow should come out on top this week. Main reason is the competing houses. Nothing much else in town to draw them.

Sudden change in weather, rain and cold, affected the theatres last week.

Estimates for This Week

Ritz (RKO) (1,500; 25-40)—"Resurrection" (U) started off slowly Saturday; means light week around $5,000; last week "Cimarron" (Radio) failed to cause any real excitement; good business, but nothing like that expected; did $5,500 and moved to Trianon for second week, current.

Alabama (Publix) (2,800; 25-35-60)—"No Limit" (Par). Best bet this week; should click around $7,500; last week "Paid" (M-G), $4,500.

Strand (Publix) (800; 25-40)—"Easiest Way" (M-G). Constance Bennett just a fair draw here; house minus usual one act of vaude; looks like $3,000; last week "Maybe It's Love" did fairly with $3,000.

Empire (Wise) (1,100; 25-50)—"Going Wild" (FN). Joe Brown should do nicely for $3,500 this week; "Lincoln" (UA) last week, $4,500.

Galax (Publix) (500; 15-25)—"Other Men's Women" (Par). Title should catch 'em—and how this Puritan town likes anything suggestive; maybe $1,500; last week "Man to Man" (WB) turned out to be one of the best liked films in town, but no exploitation means no biz; $1,000 or under.

Trianon (RKO) (600; 20-25)—"Cimarron" (Radio). Moved over from Ritz for this its second week; evenings just a nickel more than matinees here; will probably go to $3,000; last week "Men on Call" (Fox) and "Costello Case" (SA), $1,000.

M-G Halts Versions, May Switch To Europe; Par Favors Original Multis; Other Companies' Plans

Hollywood, Feb. 17.

Intimations from abroad which have been percolating back here that Metro will follow Paramount's example and produce abroad are further substantiated by Arthur Loew's telephonic order to Al Lewin, M-G-M supervisor, to drop production on foreign versions for 10 weeks. Tree, in work, are being cleaned up to complete the year's program, but everything else for the next 10 weeks is in abeyance.

Whether it awaits another foreign trip by Arthur Loew, head of the foreign dept., or a report from Ludwig Lawrence, Metro's special foreign rep., is indeterminate. But most likely Lawrence, who made a special hop from Paris to look over Hollywood recently, and Loew, who was also here two or three months back, will compare notes on Metro's future foreign policy.

The basic thought that the Hollywood allure and the sustained popularity abroad of certain silent screen stars, especially the femmes, is believed to be behind Metro's change of policy after being so thoroughly commited to Hollywood production for the foreign market.

Hollywood Stars Favored

Since then it has been found that like the classic statement about "the prophet being not without

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GERMAN EXHIBS PLEDGE NEWSREEL SUPPORT

Berlin, Feb. 8.

The D L S (German Exhibitors' Producing Syndicate) held its fifth annual meeting this week. Herr Emil Schilling, the president, and the other members of the committee were re-elected.

The D L S, originally an exhibitors' association and then a trading concern, is now to become a shareholders' company, with the exhibitor-members as compulsory shareholders.

For the new D L S production schedule 15 features are scheduled. A news reel will be issued and the members are obliged to discontinue the screening of any other news reel at the earliest possible date.

The D L S will cease to distribute the "Long and Short" pictures and the Harry Piel production.

British Censor to Scan Scripts Before Filming

London, Feb. 8.

Film group of the Federation of British Industries has sent a deputation to the British Board of Film Censors on the subject of a recent circular letter sent to renters by the censor on the subject of brutality in pictures.

The censor's representative agreed to read scenarios submitted to them before production, without binding themselves to accept a film merely because they sanctioned its script.

Czech Wallace Version

Prague, Feb. 4.

Carel Lamac, regisseur of the A. B. Film atelier Prague, is planning to film Edgar Wallace's novel, "The Gangster," with Charlotte Sursa and Georg Alexander in the chief roles.

At present Lamac is at work on a film, "He and His Sister," with Anny Ondre and V. Burian. Burian has received a flattering offer from Ufa to appear in "Don Quixote," based on Cervante's famous novel.

Bohr's Bi-Linguals

Hollywood, Feb. 17.

Jose Bohr, Spanish actor, will produce 12 pictures in Spanish and English for the independent market.

George Crone will supervise and direct.

NO ACROBAT RISKS

Paris, Feb. 8.

Acrobats suffering from professional injuries can only depend here on their benefit society, "La Piste" (The Ring).

Local insurance companies refuse to write risks.

NEW MOTION INVENTOR?

Town of Metz Honors Native Son, Le Prince, as Pioneer

Paris, Feb. 8.

The town of Metz puts forward the claim that the late Augustin le Prince, who was born there, is the real inventor of motion pictures and that Louis Lumiere was a maker of photographic supplies and only devised his own camera after having been acquainted with Le Prince's work.

Memorial celebration took place in Metz in honor of Le Prince.

BIP CUTTING ON STUDIO COSTS

London, Feb. 7.

British International, as a result of rigid rationalization, has succeeded in cutting its production budgets very consideraly.

Average cost per picture for the following season will be around $75,000, recently impossible in a British studio if quality and size were to be the first considerations.

BIP's stand around the 75 grand mark means many of its programmers will be made at about $50,000; Hitchcock and other directors usually get $200,000 on schedule.

"Press Gang," newspaper meller, now finishing under Esway, ran around the $55,000, with "Flying Fool," aerial meller, doubling that figure.

INFERENCES FOR U

European Rep. Suggests Co. Will Produce on Continent

Budapest, Feb. 17.

Joe Pasternak, Universal representative in Europe, is here on business. He lets it be inferred that his company has in mind local production of Hungarian versions, to be made at the Hunnia studios.

Report is local activities would include the production of versions in German, Czech, Polish and Rumanian, as well as in Hungarian.

He goes on from here to Bucharest making a survey of the sales possibilities of such versions.

The Night Before

London, Feb. 7.

"One Heavenly Night" is to be followed by "The Devil to Pay" at the Tivoli.

Coincidence.

COPS BREAK UP PICTURE BY PINCHING

Berlin, Feb. 17.

Unexpected climax and excitement brought to the Staaken studio during the making of Fritz Lang's latest picture. Picture is a crime story. Lang has brought a half dozen characters from the Berlin underworld to handle some of the parts.

Police came over to the studios and broke up the party by arresting the characters.

Lang's plea is that they might at least have waited until he finished shooting.

IMPORTS NOW EXPORTS AS VERSIONS CEASE

Hollywood, Feb. 17.

Calling off the German version of "Little Caesar" and halting all further multi-linguals for this year, Warners is closing out its import personnel.

John Daumery, French director, went off the payroll this week and sails for home Feb. 20. Other player contracts, expiring in two to four weeks and allowing the holders to return to Europe, are those of Wladimar Sokoloff, Hans H. von Twardowski, Dita Parlo and Antone Pointer.

William McGann, who has been directing Spanish editions, is being retained for domestic product. He is awaiting assignment. Only import being retained is Wilhelm Dieterle, who will direct home language films.

Metro imports going home within the next two weeks are Hugette Ex-Duflos, Andre Berlay, Andre Luguet and Rollo Norman, players; Ivan Noy, writer, and his wife, Pierette Corillo, player.

Playwrights Out

Hollywood, Feb. 17.

First of Metro's imports to be given notice that their contracts will not be taken up are Eduardo Ugarte, Jose Rubio and Miguel Zarrago.

All three are Spanish playwrights.

Dorothy Janis Warmly Greeted In Java—1st U. S. Star in Country

Weltevreden, Jan. 12.

The Fred Garson expedition left Java last month after 10 weeks in the interior of Celebes and Sumatra, where it had been getting scenes for Universal's picture, "Ourang." It has been since rechristened to "The White Captive."

Dorothy Janis received a welcome everywhere. During her personal appearances in Soerbaya and Batavia, the audience gave her ovations.

Streets were crowded with thousands of natives who wanted to get a glimpse of the first American film star to visit Java.

Talkers Close Small Town Houses

Owing to majority of the native and Chinese population preferring westerns and serial films to society dramas and all talkers, several small town houses have had to close.

Some of the more progressive have wired, although the cost is far too high in comparison to the grosses. These theatres cater principally to natives and Chinese; present talkers are especially for European audiences.

Talkers Puzzle Censor

Since the talkers the censor has had his worries. Formerly notice was taken of scantily clad chorus girls and dancers. Only too often did the heavy scissors do their work. Now when such scenes prevail in the majority of musicals, the censor has been put to the choice of cutting the picture beyond recognition or letting such scenes go through. Common sense won.

The Censor Committee has turned over a new leaf. It now consists of broad-minded men with an open eye for feminine loveliness.

German Pictures Popular

German talkers are doing very well at present, as the Europeans better understand German than English. To overcome the language problem several American companies represented here are having their talkers made with super-imposed titles, and they are liked. German versions also some of their film productions, come over.

Preference for German dialog is largely felt in the big towns.

UFA in Netherland India

K. Gamisch, well known film importer here, bought 18 of the biggest UFA (German) films for this territory. Among this number are no synchronized or all talking pictures, as these are not so popular here.

30 Canadian-Made Pictures Only in 18 Years, Comes Out in Hearing

Toronto, Feb. 17.

Many clashes have featured the further sessions of the investigation of Famous Players Canadian Corp. and film exchanges under the Combines Act, as ordered by the Canadian Government with Peter White, K. C., as the commissioner in charge. The hearing of independent exhibitors was interrupted a number of times by Arthur Cohen, managing director of Famous Players, until he was silenced by the Commissioner.

Admission was made by Cohen that Paramount-Publix controlled Regal Films, Toronto, an exchange which had been regarded as "independent," while Commissioner White read letters or contracts in which Famous Players demanded first choice of pictures in all districts where the corporation owned or controlled a theatre.

Harry Alexander, owner of the Park and Doric Theatres, Toronto, declared that not once had he heard of an arbitration case in which Famous Players was involved.

Amos-Andy Not Wanted

Arthur Cohen, managing director of Famous Players, declared his company had to go to an exchange to bargain for pictures like anyone else, but was interrupted by Commissioner White, who declared that Famous Players did not bargain with the exchanges, but simply told it what percentages Famous Players would pay. The only picture that Famous Players did not seem to want was "Amos 'n' Andy," he said amid laughter.

Col. J. A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada, gave evidence in which he stated that the United States practically controlled the world market in motion pictures, 85% of the films shown in England being of United States origin and only 7% British. Thirty pictures have been made in Canada since 1913.

Under questioning Col. Cooper admitted that only 20 exhibitors were members of the Canadian association and these were persons connected with Famous Players. The main reason for having these exhibitor-members was to be able to make reference to "auxiliary members" when dealing with legislative matters at Ottawa. The commissioner felt that Cooper did what he was told and "caused no trouble."

EUROPEAN DISTRIBUTION

WB and Metro Moving for Reforms in Central Europe

Paris, Feb. 17.

American picture concerns see a new situation requiring reform of the distribution system in Central Europe.

Metro is moving P. N. Brink to Paris as a centre of operations. He formerly maintained headquarters in Vienna.

Warner Bros. has called a conference in Berlin with H. Bandy presiding for the purpose of mapping an all-European policy. Move follows company losses on "The Beggars' Opera."

GERMAN FIRM'S PRIZE SCENARIO

Geneva, Feb. 17.

The League of Nations prize peace play scenario, to be called "Careers," has been purchased by Nero Films, German producing company. It will produce it elaborately.

Announcement here of the sale also made it known that the director will be Pabst.

Story is by a writer named Otten.

'BAD ONE' AND 'SUNNY' BOTH HIT IN MILAN

Milan, Feb. 17.

Paramount's Joinville-produced "Donna Bianca," by Somerset Maugham, is easily the best Italian dialog subject so far screened here. It is excellent in subject, photography and synchronization.

For some reason not apparent it has been playing to poor returns at the Odeon. Said to be the last feature for the present in Par's series for this market.

The San Carlo and Excelsior, adjoining cinemas, are both playing "The Bad One" (United Artists), and both doing top business, probably due to the local following of Dolores del Rio. Cutting of the dialog in line with Italian custom, unnoticed, due to the skill in titling.

The Corso cinema is showing "Sunny," first screen appearance here of Marilyn Miller. It has jumped to the fore. House has been depending upon inferior native product and taking losses. Now, looks as though it may recoup. Fans here like the natural coloring in "Sunny."

American-Trained Execs Sought by Show Firms

Paris, Feb. 17.

French amusement concerns are seeking executives trained by American corporations. Faraud, formerly with the Paramount-Publix circuit, goes in as manager for the Gaumont-Aubert-Franco circuit.

Monnier, formerly with Universal, gets a new berth in the Pathe-Natan distribution machine.

German Private Shows

Berlin, Feb. 17.

Bill has been introduced at the Reichstag to allow showing of foreign films, forbidden for general release here, to private audiences.

This is brought about by the agitation about "All Quiet," which has been barred here.

Bad Adaptation

Berlin, Feb. 17.

"Romance of the Rio Grande" (Fox) opened here last week. Looks bad.

German adaptation bad, and titles poorer.

2 CHILIAN HOUSES RETURN TO SILENTS

Buenos Aires, Feb. 17.

Advices from Santiago de Chili state that two leading film houses there have turned from sound to silent product. With the switch in policy both houses have restored orchestras, dropped with the advent of sound.

At the same time the United Artists house in the same town is installing sound.

German Nationalists With Rowdy Theatre Ideas

Berlin, Feb. 17.

Even local pictures can cause trouble here when the political factions get mixed in. Latest riots were brought about by "Flottenconcert Sansouci" ("Flute Concert Without Care").

Nationalists broke into several houses where the picture was shown and flooded them with stench bombs. Another trick was to throw eggs filled with ink at the screen.

'Beggar's' Passes Censor

Berlin, Feb. 17.

"Beggar's Opera" has been shown to the censor and approved.

This is the opera made by Warner Brothers in Germany on Tobis recording. WB has been sued by Kurt Weill, composer, over it.

Pathe-RKO Sale Abroad

To clean up the European end of the Pathe sale to Radio, Lewis Innerarity, Pathe attorney, will remain abroad for the next five weeks.

Innerarity sailed last week on the "Bremen."

BRITISH REVIEWING REVOLT

FINAL TEST OF FOREIGN TRADE IN ARGENTINE

All production eyes in the film industry are on the Argentine. What happens in theatres there during the winter season, commencing in March, will determine whether the American industry will continue on a large and permanent scale or completely abandon Spanish dialog versions of American features.

In all, 30 lingual pictures, the industry's entire output in Spanish, will be loaded on the Argentine simultaneously in what is early spring in the U. S.

Because the Argentine represents the majority of the foreign revenue the American industry derived in the days of silents, the South American clientele is regarded as the most important next to English speaking countries.

Failure of the mass release, in which almost every big Hollywood production is represented, will mean silent pictures, with musical scores and occasional sound, for all Latin countries.

Early Releases too Early

So far not more than a handful of pictures with dialog have been entered by American producers in the country below the equator. These have met with little success on several occasions, the dialog part of the program even being hissed by numerous audiences.

American producers are not discouraged. They do not figure early releases as establishing any criterion. In this respect they declare that such releases, as compared to the batch being held in readiness, were necessarily experimental and, as such, naturally amateurish.

The Argentine venture next month is generally regarded as the test in solving the biggest part of the world problem which sound brought about.

English Sunday Agitation To Get Public Reaction

London, Feb. 17.

According to a tip from inner political circles the extensive discussion in English newspapers purporting to reflect the Government's attitude on Sunday picture performances is an inspired maneuver by the Government itself, designed to test public reaction and to ascertain just how strong is the Lord's Day Observance.

Report is that the Labor Government will make its decision after noting the public reaction whether to introduce a bill calling for a liberal Sunday or to let the battle run on, hoping out of the controversy to find a method of bringing about a method of dealing with the whole problem in a way to adjust the two opposing views.

Sunday Charity Shows Barred Out in London

London, Feb. 17.

The Lord Chamberlain has issued a ban on Sunday Charity shows, as the newest development in the open Sunday row.

The film trade Benevolent Fund had been using the cinemas for Sunday charity performances.

Lewin Off Multis

Hollywood, Feb. 17.

Al Lewin, in charge of Metro's foreigns, will clean up his current schedule on multis and return to English production as a producer. He left the production job to head the foreign department when it was started.

Outside of that the executive personnel at Metro remains the same, with Harry Edington taking over the reins.

"Express" Editorial

Are Talkies Amateurish?

Following is the lead editorial in the London "Daily Express" of Feb. 4. Paper has a circulation of 1,500,000.

Our film critic, Mr. Gordon Beckles, recently quoted in his column the 100% denunciation of a British talkie from the columns of the American magazine "Variety":—

"Rankly amateurish from start to finish."

That is hard hitting—but is it unfair? Are there not a number of British talkies which fulfil that description to the last letter?

The cinema audience is far more sophisticated than the theatre audience. It is more impatient, more "technique conscious," and more critical.

Yet the British film industry constantly sends out productions which are out of date, humorless, unsubtle, deplorable alike in direction and writing.

There are splendid exceptions—but why should a good British picture have to enter the world market with the seeds of prejudice so thickly sown in its path?

The British film industry must shake off the grip of the old-fashioned theatre and create its own school of writers and directors for the totally different art of the spoken film.

Then it must dare, it must dare greatly, and risk the verdict of being too good rather than "amateurish from start to finish."

GERMAN STAR IS ON EXHIBS SIDE

Amsterdam, Feb. 17.

Paul Wegener, German star of stage and screen, refused to appear in the town of Groningen during a tour of Holland, lending his aid to the film exhibitors of the city who are closing their theatres as a strike protest against local taxes.

Although Wegener's present tour involves his stage appearance, he declared that his affiliations were with those of the picture industry and he is aligned on the side of the men in that business.

The German star made a local appearance in "Mary Magdalene" at the Hopper theatre. Piece, by Friedrich Hebbel, was a failure.

PAR'S ENGLISH START MAY TAKE IN GOULDING

London, Feb. 17.

Paramount is due to start production at British and Dominion studios here in April. Edmund Goulding may come over to produce.

Goulding is a British subject and the films he produces will rank as quota product. This lines up with Paramount's previous attempts to get the quota law amended to open the way for pictures by foreign directors and players.

Inference is that, having failed in this direction, Par is approaching the problem in another way.

SEPARATE OPERATION

Par and Metro May Establish Own Exchanges in Germany

Paris, Feb. 17.

The impending end of the so-called Parufamet partnership involving operations of Paramount and Metro in German territory is expected to result in both concerns opening their own agencies there.

Joe Seidelman is now in Berlin prepared to handle his company's end of the change.

'VARIETY' NOTICE ADDS MOMENTUM

Critics Give Evidence of Starting to Judge Native Films on Basis of Merit and B. O. Power, Instead of From Patriotic Angle

"EXPRESS'" EDITORIAL

London, Feb. 8.

..."Variety" has stirred up the natives through a little matter of a film review. The paper took a slam at "Almost a Honeymoon," (B I P) native made talker, in New York, and the yelp with which this paper pounded it has filtered into the English papers.

Gordon Beckles, the "Express" critic, quoted the "Variety" review, and the "Express," then took up the matter on its editorial page saying many British films were amateurish, as the "Variety" review stated said of "Almost a Honeymoon."

Six months ago the idea that a big London daily should admit this about British talkers was unthinkable.

The persistent kicks British pictures received from "Variety," both in reviews sent over from London and notices written in New York, have always been the cause of film uneasiness in London. British producers, accustomed to getting reviews served on velvet, could not make out the "Variety" angle.

Those who thought they knew everything, a habit of many British producers, alleged anti-British spirit in an American paper, but the wise had sense enough to see "Variety" was printing reviews of pictures as it saw them and was coming pretty close to being right. No one, in fact, who knew the inside of a picture's value, ever questioned but that "Variety" rams on British films were deserved.

That one or two British talkers got good notices in "Variety" from London and New York merely showed there was an occasional British film with some general entertainment value.

Box Office Angle

British producers have graduually come to see the "Variety" angle of looking at a picture from the candid standpoint of the boxoffice, rather than the rose-glasses of national patriotism. The whole point about English production is the fact it has an inflated idea of its own value through the ravings of a patriotic press.

There has never yet been a film made in England which could not have been produced much better in Hollywood, with the exception of perhaps three artistic pictures, only of local entertainment value. British critics have treated British pictures as occasions for flag waving, regardless of whether the pictures were good, bad, or indifferent.

Britain, noticing the difference between the "Variety" reviews and the English notices, said America won't have British films and is out to pan them. Used as an alibi by the picture people over here. The answer to this is the German pictures many of which have done well in the States and so predicted by "Variety."

There is every opening in the U. S. for a British picture if it means money. British producers seem to forget this. They send out product which does not compare with Hollywood remakes and grumble when they don't get a break.

Quite against the run of newspapers here, Gordon Beckles, the latest recruit to the film critic ranks, has come out and agreed with "Variety" on the subject of a British film in particular and most British films in general. Beckles' attitude, if it is maintained, is a sign of the growing revolt among picture reviewers against flag waving.

This revolt started recently and has been steadily increasing, Beckles being the first to come into the open with a panning. Eric Dunstan, of the "Star," has shown a strong tendency to treat native mades on entertainment merits alone instead of on their nationality.

During the share pushing boom it is possible that some of the minor, and one or two of the major, film critics had stock interests of their own and of their bosses' to protect. Anyway, there was a load of sticky money around, and almost any mutilation of negative which the home producers passed off as a film got raves.

This reacted badly on the talkers when the releases came, most of the films were rated as supers but flopped at the boxoffice.

One or two of the critics tried to alibi by coming back to films at release and panning them, figuring the public would have forgotten and their producer friends would already have booked up the picture to the full.

Change in Tactics

British International and British and Dominions are turning out a general good line of product for the home market and some of it okay for the Dominions. But so far practically none can stand up to the high grade American product. Though to read the average English reviews, you'd think this country had Hollywood looking like Poverty Row.

No Discretion

In the London "Express" editorial is a comment on British talkers unable to stand world circulation being sent abroad.

The editorial writer hit right into the crux of the entire foreign picture situation, as far as it concerns world-wide distribution, with that comment.

Repeatedly have the British and Russian film distributors fallen into the error of sending out native-made pictures that should gladly have been held at home. Reviewers on "Variety" in New York have repeatedly mentioned this, especially about the British mades, since most of the Russians have been propaganda pictures.

For the British to continue to ship English-made talkers abroad when those talkers never had a chance of securing even American distribution, let alone world wide, outside of the British colonies, could only be accepted by "Variety's" New York reviewers as the English were not making a diversified quantity of film product; that the majority of their pictures were unsuited for over here, with a guess as to those kept at home.

Had the British sent out those talkers that had a chance on this side, the American impression of the English picture producer might have been greatly improved.

"Almost a Honeymoon" (B.I.) is the picture which was withdrawn from the Cohan theatre after playing but two days. Previous week's feature, another B.I. film, was returned to the house to replace.

Beckles' Comment

Gordon Beckles' reaction in this matter, as it appeared in the London "Daily Express" of Feb. 2 was

"In case the fact that $10,000,000 is going to be spent this year on British film production may blind our eyes to the real entertainment value of the home product, here is the professional report printed by "Variety"—the great American show paper—on a new Elstree film recently shown in London.

'A bad piece of studio craft from every and all angles.'

'British International can't be doing itself any favors by putting it on display over here.'

'Miss—has a 'double' in every third femme extra in Hollywood.'

'Rankly amateurish from start to finish.'

'I should add that American-made films get the same kind of hard-hitting treatment from 'Variety' as the English products now showing on Broadway. And how many Hollywood films deserve it"

MEX. STUDENTS DECLARE FOR ALL-SPANISH

Mexico City, Feb. 17.

Students' Union, collegiates numbering several thousand here, has undertaken an intensive campaign against foreign language pictures in Mexico. They seek to force action upon the Government by stirring up public sentiment.

Movement aims at a law making it mandatory for Spanish dialog to be spoken in correct Spanish, that all pictures in any other language be accompanied by adequate titles in Spanish.

Students propose to maintain a boycott themselves against all theatres failing to observe these rules. Student group has broadcast appeals to similiar bodies in other parts of Mexico.

WB Overriding Censor By English Film Trade Of Its "Outward Bound"

London, Feb. 17.

After numerous conferences with the trade censor who banned "Outward Bound," Warner Bros. made known its intention of releasing the subject over the ban.

This is the censorship organized by the film trade itself and has no support from the government censor.

$60,000 WK. AT EMPIRE

With "Min and Bill" — While "Laughter" Labors to $3,500 at Plaza

London, Feb. 17.

"Min and Bill" (MGM) at the Empire is playing to practical capacity on a schedule of five shows a day.

Management's earlier estimate of $50,000 for the first week was exceeded by $20,000. Film is in its second week and will almost certainly go a third.

"Devil to Pay" (Metro-Ronald Colman) opened strongly at the Tivoli, although "Min and Bill" at the Empire continues to top the town.

The Empire management claims $70,000, which is pretty strong, the actual figures being $60,000, tremendous enough.

"Laughter," at the Plaza, grossed $3,500, below the level set for a holdover. Accordingly replaced with "The Derelict."

Stick-Up in Denmark New Stuff Over There

Copenhagen, Feb. 17.

After the last night's performance two gunmen held up one of the leading local cinema proprietors in his office.

They robbed him of two day's receipts and escaped.

One such occurrence in Denmark constitutes a crime wave, the stick-up industry being in its infancy here.

EXCHANGES IN S. A.

Buenos Aires, Feb. 17.

With the arrival here of a Mr. Faith, representing Warner Bros. and First National, the story gained currency that those concerns intend to open local offices.

Idea is to organize their own distributing machine, carrying on the function previously handled by Glucksmann.

M. J. Goldstein, here on behalf of Columbia pictures, also declared his concern may establish its own exchange.

DRACULA

Universal production and release. Directed by Tod Browning. Bela Lugosi, creator of stage role, heads cast; no star. From the novel by Bram Stoker and stage play by Deane and John Balderston. Screen version by Garrett Fort. Photography by Karl Freund. Running time, 64 minutes. At Roxy, New York, week Feb. 11.

Count Dracula.....Bela Lugosi
Mina Seward.....Helen Chandler
John Harker.....David Manners
Renfield.....Dwight Frye
Dr. Van Helsing.....Edward Van Sloan
Dr. Seward.....Herbert Bunston
Lucy Weston.....Frances Dade
Martin.....Charles Gerrard
Briggs.....Joan Standing
Maid.....Moon Carroll
English Nurse.....Josephine Velez

Here was a picture whose screen fortunes must have caused much uncertainty as to the femme fan reaction. As it turns out all the signs are that the woman angle is favorable and that sets the picture for better than average money at the box office.

Treatment differs from both the stage version and the original novel. On the stage it was a thriller carried to such an extreme that it had a comedy punch by its very outre aspect. On the screen it comes out as a sublimated ghost story related with all surface seriousness and above all with a remarkably effective background of creepy atmosphere. So that its kick is the real emotional horror kick, presented to be enjoyed from the security of an orchestra chair.

Such a treatment called for the utmost delicacy of handling, because the thing is so completely ultra-sensational on its serious side that the faintest excess of telling would make it grotesque. Nice judgment here gets the maximum of shivers without ever destroying the screen illusion, the element that makes it possible is the pictorial plausibility of the scenes of horror in which impossible creatures move. That is, the mute perfection of the settings carry the conviction that the characters lack.

Early in the action is the setting of a barren rocky mountain pass, peopled only by a spectral coach driver and shrouded in a miasmic mist, eloquent of dark deeds and terrifying horrors. Story proceeds thence into a tomb-like castle which is the climax of charnal house locale. In such surroundings the sinister figure of the human vampire, the living-dead Count Dracula who sustains life by drinking the blood of his victims, seems almost plausible. The atmosphere makes anything seem possible.

Throughout the same significance of settings is craftily nursed until the audience sits back in a state of expectancy, anticipating the next stimulating shiver. And not without reason, for some of the horror tricks of sound and sight are full powered. There is the spectral hand reaching out from the slightly raised lid of a coffin; a coffin that disgorges rat-like creatures; there is the ominous flapping of ghostly wings as ghoulish bats circle about and the scuttling of spiders on cobwebs; a madman who shrieks in demoniacal rage for spiders to eat, and the stealthy creeping of the human vampire upon his sleeping victim.

Story is cunningly developed like the fireside ghost tale, and with just the right twist that it couldn't possibly happen to give it the true flavor. It took the resources of the studio to tell the story right. It was beyond the stage, although the novel is said to have given something of a similar punch.

Picture has a fragment of a prolog which turns it all off trimly for the desired effect of a cheerful play on horrors that can be enjoyed in comfort (a technique that is the essence of high comedy). After the capping shiver of the scientist laying the vampire ghost by finding his daytime grave and driving a stake through the heart of the corpse, to the accompaniment of blood-curdling moans, a conferencier appears upon the screen with a brief address. His remarks are to the effect that if what has happened on the screen comes up to disturb your mind when you get home, don't worry, because such things as the screen showed are possible after all—gentle jest that gives the elaborate horror just the right light touch.

It is difficult to think of anybody who could quite match the performance in the vampire part of Bela Lugosi, even to the faint flavor of foreign speech that fits so neatly. Helen Chandler is the blonde type for the clinging vine heroine, and Herbert Bunston played the scientist deadly straight, but with a faint suggestion of comedy that dovetails into the whole pattern.

The scientist, as a matter of record, in the picture with his graphic details of vampirish traits and antidotes almost turns the implausible to the plausible, even while you appreciate all of its implausibility. In this, alone, the higher intellect theatregoer will be also interested.

Rush.

STOLEN HEAVEN

Paramount production and release. Stars Nancy Carroll and features Phillips Holmes. Directed by George Abbott; author, Dana Burnet. Cameraman, George Folsey. Made at the Long Island studio. At Paramount, New York, week Feb. 13. Running time, 72 mins.

Mary.....Nancy Carroll
Joe.....Phillips Holmes
Steve.....Louis Calhern
Morgan.....Edward Keane

Coin will not come easy to "Stolen Heaven." It's one of those pictures which will have to fight for what it gets and fruits of the labor are not apt to be tasty. Its best chances are where they like Nancy Carroll. Where they're indifferent to this girl, grosses will be decidedly meagre. It will range down from moderate figures.

Reason is mainly the story which unwinds as rather a silly affair. George Abbott, directing, hasn't been able to quite make up his mind to define the girl as a street walker and the boy is a crook. They go away together and the inference is that they're married, but the tie might be tough to prove. The jaunt to a southern resort is a pact to spend the lifted 20 grand on one fling after which they'll both commit suicide. Neither one goes through with it, and the finish has the lad going off to jail as the miss swears to wait.

Maybe it read all right as a script but there's little about it which convinces on the screen. Finds some trouble holding interest, too, as neither Miss Carroll or Phillips Holmes give it much. In this one they're a nice-looking couple, and that's about that, though Miss Carroll has done something to alter her appearance, which isn't favorable. Maybe it's her hair.

A wealthy semi-heavy crops up in Louis Calhern who is after the girl and stakes her to $25,000, when her loot runs low, under the supposition that he won it for her gambling. They give most of it back to him when the cops arrive, and the young woman doesn't make that lightly promised trip to Havana on his yacht.

Abbott hasn't been able to make the yarn ring true, and due to the porous foundation the film is continuously swaying in the wind. No one in the cast masks the anemic condition.

Some of the exterior interiors look rather proppy, although camera and sound work are first rate. Miss Carroll's name is above the title on this release. It will not help her.

Sid.

UNEASY VIRTUE
(BRITISH MADE)

British International production and release. Directed by Norman Walker, photographed by Claude Friese-Greene. Stars Fay Compton. Cast: Edmund Breon, Francis Lister, Margot Grahame, Garry Marsh, Adele Dixon, Dodo Watts, Donald Calthrop. Recorded on RCA Photophone. Running time, 80 mins. Censor's Certificate "U." Reviewed Regal, London, Feb. 5.

According to a recent story in "Variety" from the New York end, British International does not intend putting any more of its comedies or farces into grind runs in the States. Firm evidently finds this type of its product does not line up in the American entertainment field. This is as well, for "Uneasy Virtue," while up to average as a British picture in the home market, would certainly not get anywhere in the States.

Looked at from the British end, with which this company must be mainly concerned, it is quite up to standard, perhaps carrying rather more laughs than most, but it suffers from an unevenness of touch and repetition which is present throughout. Film gives nothing new, merely varying on old farce themes. Whatever humor there is lies essentially in the dialog.

Story tells how a woman whose husband regards her as "safe" necks with a bounder staying in the same house, at a time when hubby and the others are playing bridge. Result is a robbery, the detection of the bounder in a spot where he ought not to be and the problem as to which of the wives was with him. One of the husbands suspects his wife, but the real flirt owns up. Surprise is her husband doesn't believe her, thinking she confessed to save the other wife from a scrap. So the wife, in desperation at his blindness of her alleged charms, continues flirting, even to the extent of suggesting a getaway with her lover, who thereupon cools and advises the husband to believe her story, which he does. This tickles her pride, so she drifts back to hubby's arms. Just one of those things, but the dialog well written.

Film should have ended where the three men do a laughing fade-out—the husband roaring at the idea his wife might have been unfaithful to him, the lover laughing at the way the husband is taking it, and the other thinking what a pair of boobs they are. Instead, the picture churns out another reel.

Claude Friese-Green's photography means nothing, but the print at the press show didn't look too good.

Gags are entirely vocal. A lengthy drunk sequence between two women at the start of the picture won't please some femme audiences, although the general yarn of a wife who has to flirt in order to make her husband realize her charm should register with most of the girls.

Neither Adele Dixon or Fay Compton look particularly well. Fault probably not their's as they've both done well in better pictures. Edmund Breon and Francis Lister, both dependable stage troupers, take histrionic laurels. Margot Grahame, hailed over here as another discovery, okay in her first talker, but looks heavy and uninteresting in this. Donald Calthrop weighs in with his usual support and does excellently.

Picture will make an acceptable programer for this side. *Chap.*

Miniature Reviews

"Dracula" (U.-Roxy). Creepy thriller delivers the kick. Femme angle looks all right.

"Stolen Heaven" (Par). Indifferent feature holding no promise of solid grosses. Moderate at best and only that high where they particularly like Nancy Carroll.

"Phantom of the Desert" (Syndicate). Weak western, even as second on a double feature program.

"Homeland Echoes" (German Made.) Longest travelog yet. Nothing wrong except the length, 60 minutes. In present mileage hopeless. Can get a wide American market if chopped into shorts.

"Mutterliebe" (Henny Porten.) Silent version of a Teutonic sentimental story along familiar lines. So heavy that the sob stuff becomes annoying. Stars Henny Porten, one of Germany's top comediennes who would go drama.

Trail of the Golden West

West Coast Studios production. Written by L. R. Jefferson. Direction, Leander de Cordova. Photography, William Thomas. Starring Buffalo Bill, Jr. Featuring Wanda Hawley. Cast includes William London, George Reed, Horace Carpenter, William Bertran. At Lowe's New York as half of double bill one day, Feb. 10. Running time, 48 mins.

Mediocre western independently produced and cheaply. Story was evidently written as the screening went ahead and the photography is even worse than that.

Buffalo Bill, Jr., is the handsome scout leading the troupe of covered wagons over the trail. Half-breed villain gets the Indians to raid the party. Shooting, riding, fist fights, and then Buffalo Bill falls into Wanda Hawley's loving arms.

Enough action but insufficient plot. Lot of laughs in the picture but mostly on the reverse. Even at the New York, where they like this kind of thing on matinees, Wanda Hawley was given a Bronx cheer when she heaved her chest and whispered, "Oh, Bill."

Buffalo Bill's name may draw some customers in, if booked into small double feature houses. Picture is made entirely in the open, with not a single set.

HEIMATSKLANGE
("Homeland Echoes")
(GERMAN-MADE)

Photographed by Otto Trippel. Released independently. Travelog. At the 8th Street Playhouse, N. Y., beginning Feb. 14. Running time, 60 mins.

Fifteen minutes should be the length for any travelog, regardless of how beautiful the scenery and camera work. Some gorgeous shots of estates and landmarks of southern Germany here, but it is the long distance champ of travelog footage. So it wearies. Cut into four or five shorts it could easily get a release in most of this country's theatres. In its present length it is hopeless.

Even fervent German-American audiences will sicken of Vaterland townships, customs, costumes, and waterways when handed a 60-minute dose. *Waly.*

MUTTERLIEBE
("Mother Love")
(GERMAN MADE)
(Silent)

Henny Porten production and Foreign Feature Films release. Direction George Jacoby. Story based on an idea by Henny Porten and written by Fredrich Raff and Julius Urgiss. Photography, Karl Puth. At the 5th Ave. Playhouse, N. Y., week beginning Feb. 14. Running time, 81 mins.

Hans Immerman.....Gustav Diesel
Maria.....Henny Porten
Malthusen.....Paul Henckels
Hedwig.....Ibolya Szekely
Erich Vogt.....Ernst Stahl-Nachbaur
Anita.....Elizabeth Pinajeff
Maedi.....Inge Landgut
Lissy.....Hilde Maroff
The Judge.....Hugo Werner-Kohle

Henny Porten is one of Germany's best comediennes. Since this picture was made by her own company, stars her, and is based on her own idea, it means it's one of those things she always wanted to do. The old gag of a comedian wanting to play "Hamlet." Too bad. She should have stuck to being funny. Only has limited neighborhood appeal.

It's a sad story. Henny smiles

(Continued on page 35)

TALKING SHORTS

"CONFOUNDED INTEREST"
RAYMOND and CAVERLY
Comedy
9 Mins.
Loew's New York
Paramount

Veteran comedy team from vaude supplies a filler that is a sure-fire laugh getter. Raymond is a radical street speaker doing tangled talk Dutch with Caverly, as a heckler in the crowd, getting him so deeply involved that he winds up by proclaiming himself for the country, right or wrong.

Laughs are nicely timed and the chatter is all along topical lines. Raymond does a perfect straight as the harassed soap box orator while Caverly whips over the gags, most of them mis-pronunciations, in consistently pleasing fashion.

"THE ANTIQUE SHOP"
BURNS and ALLEN
Comedy Skit
9 Mins.
Rialto, New York
Paramount

Burns and Allen, from vaude, continue making shorts in the usual routine and provide an okay subject for any program to offer laughs when needed. Photography doesn't matter and recording is fair, but this possibly due to faulty projection when caught.

The mixed team has a couple of screen stooges to help this time with a store set thrown in. The talk runs the gamut of the B. and A. style as used in their vaude antics. They do a detour on their accustomed dialog and still retain two or three of the stage cracks, but lam over.

Windup is an anvil chorus on some statuettes, as the antique store gets wrecked. *Shan.*

"MODERN FAIRY TALES"
Comedy
9 Mins.
Beacon, New York
Vitaphone No. 1071

Diverting program filler that will find favor in most of the better houses. Satirizing a variety of incredible happenings in present-day life has been used in legit revue skits previously, but the treatment accorded the idea in this short makes it worth while.

Opening sequence has a carnival spieler selling "cockeyed" opera glass so that the chumps can have a good time seeing things as they are not. After that it's a quick succession of fade-ins on such incidents as a barber refusing to take a customer over the hurdles for tonsorial luxuries. Scotchman throwing a party and tossing his dough away; big business man begging an agent for more insurance; telephone user who gets the right number; speeding motorist and motorcycle cop who listens to reason.

Final sequence in which two taxicabs meet in a head-on collision with the drivers stepping out and apologizing to each other clinches this one as a mirth provoker.

"HAPPY LITTLE HONEYMOON"
GLENN TRYON
Comedy
20 Mins.
New York, New York
Educational

Hokey comedy based on a honeymoon couple and supposedly haunted house. Glenn Tryon is featured with Vera Marsh, a blonde looker, and Jack Duffy in support. Obviously padded slapstick situations in the unwinding of this one, but there are enough laughs to satisfy the general run of trade in the grind spots.

Honeymoon couple, after getting away from the mob of kibitzers in on the nuptials, finish at a relative's home in the country. Place is being terrorized by a burglar who knows where the gold is hidden. Windup has the wedding guests butsing in on the young couple and continuing to annoy them in spite of their yawns.

More chases and falls involved than in half a dozen similar slapstickers.

"HUNTING TIGERS IN INDIA"
20 Mins.; Scenic
Beacon, New York
Talking Picture Epics

Good filler. Footage devoted to the adventures of Commander G. M. Dyott's expedition into India.

Off screen lecturer tells about the preparations for a tiger hunt in which about 100 elephants are in the chase. Some dandy group shots of the bulls and the important part they play in tracking the big cats to their lair, then forcing them into the open where the hunters can bump 'em off. Party made a catch of three tigers, the elephants forming a circle from which there was no escape.

While some of the lecturer's talk is repetitious there are so many unique shots of wild animal life, the short holds the attention and has unusual merit as an educational.

"GLUECKLICHE KINDHEIT"
LAUREL and HARDY
15 Min.; Comedy
8th St. Playhouse, N. Y.
Metro

Away from the U. S., in foreign countries, Laurel and Hardy appear to be the ace film attraction. Though in shorts, they are heavily billed, with the foreign theatre where one of their shorts is playing seemingly certain of a profitable period.

In Spanish territories Laurel and Hardy are a panic the moment they commence to speak. This is regardless of any action. They speak with a comical accent to the natives. Their Spanish must sound like Milt Gross' dialect does to Americans.

From the manner in which an audience continually laughs at the couple of comics, the dialect must be extremely funny to them. These natives like the comedy situations, but they start to laugh when the billing goes up for Laurel and Hardy, as they know their dialog alone will be sufficient.

It's probably the same in German or with any other foreign tongue the couple employ. Whoever does the talking for them must have been a dialectician in his home country, of much stage value.

This is "The Brats" in its original English version so far as action is concerned. Comedy team speaks German.

Laurel and Hardy's German occasionally possesses a decided American twang.

Certain bet, however, for export. *Waly.*

"AROUND THE SAMOVAR"
Commercial
Music Novelty
9 Mins.
Rialto, New York
Paramount

Consideration of the booking possibilities on this sponsored subject isn't so important since Publix guarantees the circulation in its own selected houses. On the technical side and despite this limited distribution angle that makes the short unavailable to outside theatres, the short offers only a pleasant spot on straight film programs that may have no other musical interludes.

Sponsored by Columbia Broadcasting system, an affiliate of Par, and presumably a takeoff with original characters of the same CBS air feature.

It was an unwise thought to have attempted to dramatize this purely instrumental concoction. Both photography and recording thus suffer. The former because it gets refined to posed closeups and the recording because the shifting camera fluctuates unevenly. Singing was weak in spots, evidently from a desire to mix robust joy with sentimental tenderness at one and the same time.

Scene supposedly a Russian cafe and musicians and singers are customers. The cafe looks too artificial and the customers worse. All either sing or play the balalaika, a stringed instrument on the order of the guitar. The samovar shows towards the close, when one of the fat Russian girls picks a lemon rind with her spoon for dainty effectiveness and pops it into a tea glass. Two Punch and Judy comics do a Trilby song and dance that's good. *Shan.*

"BREAKFAST IN BED"
DAPHNE POLLARD
20 Mins.; Comedy
Tivoli, New York
Pathe

Wow comedy for the neighbs and split week spots. It has Daphne Pollard, English comedienne, also in regular features, and uniformly capable players. Plenty of good slapstick action with the dialog of no great consequence.

Miss Pollard is Hilda, kitchen mechanic for newlyweds. She has the iceman, milkman, etc., under her spell.

Fired by her mistress because the boys take up too much of her time she leaves the anxious henpecked husband to prepare breakfast for his wife who lingers under the sheets.

All sorts of modern kitchen gadgets are employed for comedy results. Finish has Miss Pollard back for her money and those present deposited in the branches of a tree, following an explosion in the kitchen caused by the husband's attempt to cook waffles.

Pushover comedy for the kid trade.

"THE ANIMAL FAIR"
Cartoon
10 Mins.
Mayfair
Pathe

Exceptionally funny cartoon for any class of audience.

Among the pen novelties are crazy quilt activities at a circus. Drum majors' hats are shown to be cats and rubber balls are elongated into animals. An outstanding burlesque on the out of doors and medicine man. *Waly.*

CIM RACING AS SRO SIGNS FLASH

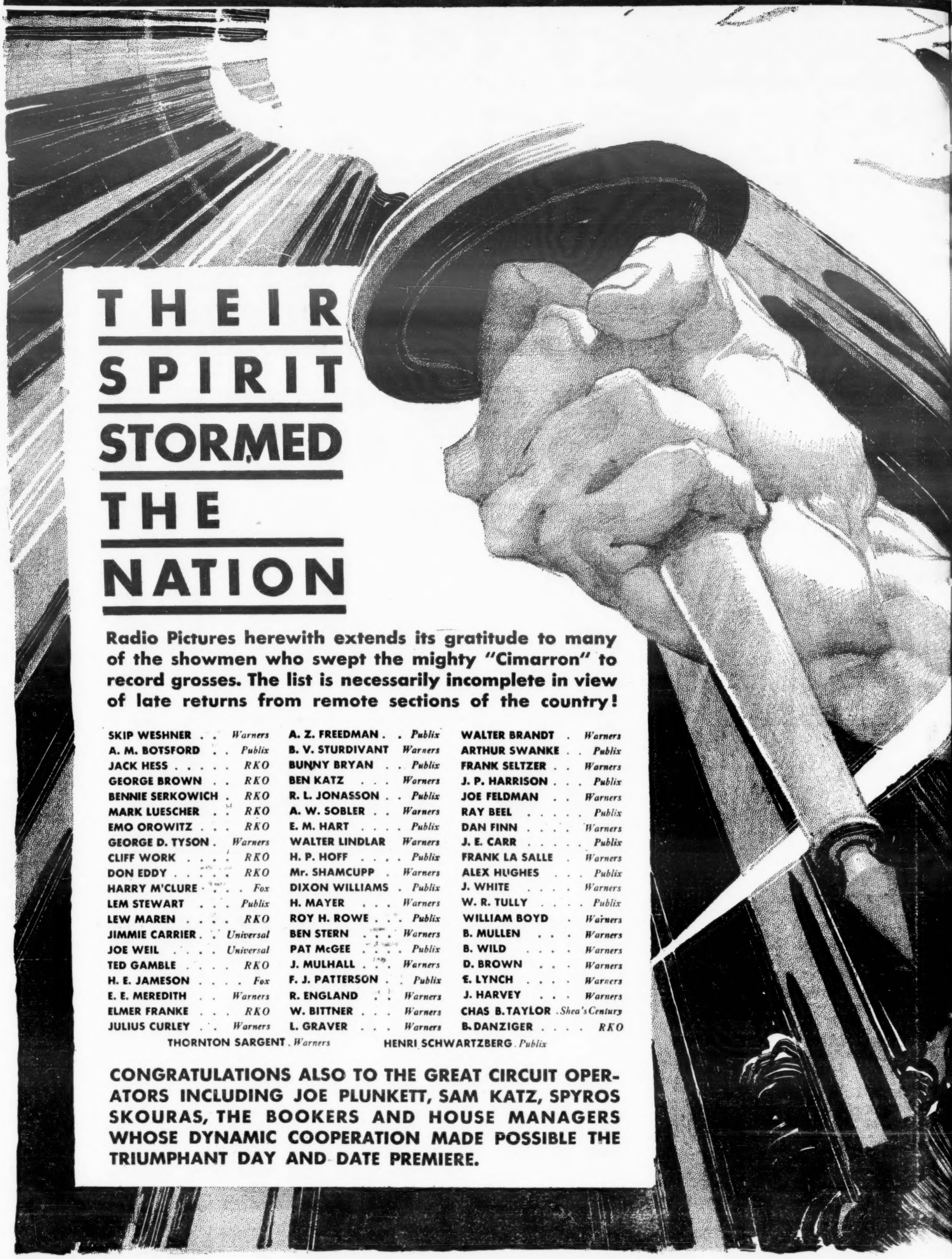
Radio PICTURES
Reg. U. S. Pat. Off.

"CIM" SMASH 2ND WEEK

VICTORY YEAR BEGINS

GROSSES LEAP IN WAKE OF TITAN CAMPAIGN . . . MERCHANDISING LANDMARK IN EVOLUTION OF SHOW WORLD

BLAZING THE WAY TO



THEIR SPIRIT STORMED THE NATION

Radio Pictures herewith extends its gratitude to many of the showmen who swept the mighty "Cimarron" to record grosses. The list is necessarily incomplete in view of late returns from remote sections of the country!

SKIP WESHNER	*Warners*	A. Z. FREEDMAN	*Publix*	WALTER BRANDT	*Warners*
A. M. BOTSFORD	*Publix*	B. V. STURDIVANT	*Warners*	ARTHUR SWANKE	*Publix*
JACK HESS	*RKO*	BUNNY BRYAN	*Publix*	FRANK SELTZER	*Warners*
GEORGE BROWN	*RKO*	BEN KATZ	*Warners*	J. P. HARRISON	*Publix*
BENNIE SERKOWICH	*RKO*	R. L. JONASSON	*Publix*	JOE FELDMAN	*Warners*
MARK LUESCHER	*RKO*	A. W. SOBLER	*Warners*	RAY BEEL	*Publix*
EMO OROWITZ	*RKO*	E. M. HART	*Publix*	DAN FINN	*Warners*
GEORGE D. TYSON	*Warners*	WALTER LINDLAR	*Warners*	J. E. CARR	*Publix*
CLIFF WORK	*RKO*	H. P. HOFF	*Publix*	FRANK LA SALLE	*Warners*
DON EDDY	*RKO*	Mr. SHAMCUPP	*Warners*	ALEX HUGHES	*Publix*
HARRY M'CLURE	*Fox*	DIXON WILLIAMS	*Publix*	J. WHITE	*Warners*
LEM STEWART	*Publix*	H. MAYER	*Warners*	W. R. TULLY	*Publix*
LEW MAREN	*RKO*	ROY H. ROWE	*Publix*	WILLIAM BOYD	*Warners*
JIMMIE CARRIER	*Universal*	BEN STERN	*Warners*	B. MULLEN	*Warners*
JOE WEIL	*Universal*	PAT McGEE	*Publix*	B. WILD	*Warners*
TED GAMBLE	*RKO*	J. MULHALL	*Warners*	D. BROWN	*Warners*
H. E. JAMESON	*Fox*	F. J. PATTERSON	*Publix*	E. LYNCH	*Warners*
E. E. MEREDITH	*Warners*	R. ENGLAND	*Warners*	J. HARVEY	*Warners*
ELMER FRANKE	*RKO*	W. BITTNER	*Warners*	CHAS B. TAYLOR	*Shea's Century*
JULIUS CURLEY	*Warners*	L. GRAVER	*Warners*	B. DANZIGER	*RKO*
THORNTON SARGENT	*Warners*	HENRI SCHWARTZBERG	*Publix*		

CONGRATULATIONS ALSO TO THE GREAT CIRCUIT OPERATORS INCLUDING JOE PLUNKETT, SAM KATZ, SPYROS SKOURAS, THE BOOKERS AND HOUSE MANAGERS WHOSE DYNAMIC COOPERATION MADE POSSIBLE THE TRIUMPHANT DAY AND DATE PREMIERE.

SHOW SUPREMACY!
THEIR LIFE THE SHOW WORLD
THEIR GOD THE BOX-OFFICE!
RADIO TITAN PAYS HOMAGE TO THE SHOWMEN WHO MADE "CIMARRON" THE GREATEST TRIUMPH OF THE AGES! . . . . .
They Carried the Torch to Victory! One for All . . . . . and All for One! America's Crack Young Showmen Smash Away Barriers of Dead Tradition and Hurl Their Genius Into the World's Mightiest Merchandising Enterprise! Embracing in the Sweep of Its Operations 1,000 Inspired Men and 300 First Run Theatres . . . . . .
RADIO THANKS THEM ALL AND POINTS THE WAY TO A NEW ERA IN GRAND-SCALE TICKET-SELLING! . . . . . .
Radio PICTURES
Reg. U. S. Pat. Off.

Mows 'em Down!

Don't miss smash co-op ad campaign . . . loaded with seat-selling power . . . fast . . . punchy . . . clean as a whistle! No alibis if you miss with this red-haired gal now stealing the heart of a nation! . . . .

MILLIE

HELEN
TWELVETREES

LILYAN TASHMAN ROBT. AMES JOHN HALLIDAY
JAMES HALL JOAN BLONDELL ANITA LOUISE

CHARLES R. ROGERS PRODUCTION
Directed by JOHN F. DILLON Assoc. Prod. HARRY JOE BROWN

Ties B. O. Traffic in Knots as Gross Records Crash! . . . East . . . West . . . North . . . South . . . Holdover Everywhere. On Broadway . . . Terrific!

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

100,000 Long-hand Letters

Chicago.

Sherman hotel, here, is in on a deal with Publix Great States where 100,000 letters, on the hotel stationery are being sent out for "The Royal Family" (Par).

Letters are written in long-hand with envelopes addressed by local theatre managers through Illinois, Indiana, Nebraska and Iowa, and mailed from Chicago.

Gag is a honeymoon couple, supposedly stopping at the Sherman, and signing themselves Mary and Jim, ask their neighbor to be sure and see "The Royal Family" when it hits town, as they both enjoyed it very much while on their visit to the city.

Madeline Woods, Publix Great States, put over the deal.

Musical Contest

Allentown, Pa.

"Morning Call" has started a film test cartoon competition for its subscribers. The prizes total $1,500.

Over in Pottsville, Pa., the Publix-Capitol, Samuel Friedman, manager, has started an eight-week competition among vocalists and instrumentalists, with cash prizes every week. Each week $100 in gold will be distributed to six winners.

Drills by Schools

Dallas.

Manager Marseline Moore, Publix-Palace, using amateur talent as weekly affair, with good results. Schubert choral club, femme singers, one week, and group of dance-school studes for overture next.

Opening Feb. 20, house will stage competish drills for local high school R. O. T. C.'s. No question as to the b. o. on that one

Similar idea was touched by P-P here few years back, but amateurs got little chance.

In with the Navy

Washington.

Hardie Meakin, local Fox theatre, had the help of the United States Navy Department in promoting "Seas Beneath" (Fox).

Models of battleships were in the lobby—from the Secretary of the Navy's office.

Brusiloff's Melody Masters were dressed in gob uniform, and the whole theatre given a nautical atmosphere—with scenery loaned by the government.

Guessing Cartoon's Faces

Rochester, N. Y.

Cartoon of RKO Palace vaude acts runs in Monday "Democrat and Chronicle" as contest. Competitors name acts and first dozen correct replies receive free pair; 260 tried last week. Newspaper runs it free. Only expense is cartoonist.

Works as free ad as well as drawing special attention to individual acts. Wouldn't go in all papers, but Palace has been grabbing plenty of free space in the "D. & C."

10c Off for School Books

Topeka.

"Bring your school books with you and get a 10c discount," adopted by the Fox-Jayhawk, Don Farquharson, manager. Means of bringing in about 200 quarters extra per day to his theatre, he reports.

Topeka central high school is two blocks from the Jayhawk, with about 500 students released from classes in time for the second afternoon matinee. Regular matinee price 35c.

The school books in arms identify the applicants for tickets as high school students. All others pay regular prices. There may be some borrowing of school books, but it's unlikely, says the manager, who doesn't care anyway about that.

Boy Scout Operation

Fairmont, W. Va.

Boy Scouts operated the Fairmont and Virginia theatres here for three days as part of the observance of the 21st anniversary week of the founding of the organization. The Boy Scout manager said he has seen "Hell's Angels," "The Dawn Patrol" and "Wings," but that he like "Going Wild" better than any of them.

Garbo vs. Dietrich

Portland, Ore.

Popular Garbo-Dietrich discussion capitalized on by Charlie Couche, Fox-Portland manager, who ran "Inspiration" (Garbo) directly following "Blue Angel" (Dietrich) at the United Artists. Tie-up with daily had letter contest, with fans writing opinions of relative merits.

Stunt got popular attention and helped make both pictures click. Cash prize offered for best fan letter.

No biz getter but a fair novelty was Fox-Paramount's tie-up with state fish commission to use lobby fountain as a fish-breeding pool. State officials propagate infant trout in the theatre pool and change the batch every two weeks. This is great fishing state, and the home and sex life of trout very dear to the heart of the public.

Selling In Schools

Hollywood.

Biggest exploitation in schools ever put over locally, having the Board of Education working with a theatre, is being carried out by Fox West Coast for "Trader Horn."

Every college, high school, boy scout unit and school organization was sold by FWC on the educational value of "Horn." The Chinese had a special preview for women's club representatives, with the women, treated to all the flairs the management could think up, writing flattering reviews for their clubs.

The school board even permitted film advertising on school grounds.

Shriners Borrow Idea

Minneapolis.

As an unemployment measure, local Shriners are using a ticket selling method for this week's annual indoor circus at the Auditorium that provides work for 70 members of the organization out of jobs.

The 70 are canvassing the town, selling tickets on commission, and are said to be earning from $6 to $8 a day on the average.

Idea is believed to have been borrowed from the RKO circuit which some months ago put a number of people to work selling tickets for the two local houses, the Orpheum and Seventh Street, on commission. On the screens the two theatres urged the public to buy from these solicitors as a means of aiding unemployment.

2 Current Stunts

Cincinnati.

RKO publicity department has two rattling contests running in the afternoon papers. "Times-Star" is offering Chevrolet sport roadster to person supplying most names of people pictured in 18 clips of local news reels made since 1914 by the later Clarence E. Runey. Clips are combined in three films, to be shown in as many weeks at Capitol. A scene from each clip is reproduced daily in a 3-col. cut printed in the "T-S." Car donated by Chevrolet on behalf of its local dealers, who enjoy screen splashes in six RKO houses.

Tieup with the "Post" is for 40 days, styled RKO Filmericks. Cash prizes totaling $1,000 for correct pastings of disarranged faces of picture stars and supply best last line jingles to 40 filmericks. Each day for 40 days the paper publishes photos of half the faces of two cinema stars and four lines of a filmerick. Contributions not to be submitted until end of contest. "Post" is building the contest with large and plentiful office ads and reading notices.

Proper Stunt Credits

New York City.

R-K-O's ballyhoo in Washington, D. C., for "Cimarron," previously credited to Ben Serkowich, originated with Joe Plunkett, with most of the Washington contacting and arrangements made by F. L. McNamee, R-K-O manager in Washington.

Plunkett got the idea after listening in on the radio talk of Secretary Lyman Wilbur, in which moving pictures were boosted as an aid to industry.

McNamee procured the patronage of the Senators and Congressmen from Oklahoma for the stunt.

Bridge Accessories

Danbury, Conn.

For advance publicity on Radio's "Cimarron," Manager Charles Oakley of the Capitol collected dates of all bridge parties in the city. He then saw to it that the parties were supplied with score cards carrying a plug for the film, with the name of the house and the screening dates.

Split Stocking Gift

Somerville, Mass.

Viana's Teele Square theatre (films) has adopted a business-booming stunt that may bring the women in a second time.

The other night the house gave, as had been announced, "one pure chiffon stocking to every lady."

Stocking No. 2 is on the way.

A Hunk of Cheese

Pine Bluff, Ark.

A Wisconsin cheese factory sent the Red Cross relief committee of Grant county 100 pounds of Limberger cheese.

As the natives of Grant do not like that brand of cheese it was sent here for disposal.

School Plugging for "Horn"

Los Angeles, Feb. 17.

Fox West Coast is selling "Trader Horn" to the universities and high schools of California as an educational. Schools are getting special rates for Saturday morning mats. Campaign is dignified and is being sold to the faculty members, fraternity and sorority groups before being ballyhooed on the campus. Picture is played up first as educational and secondly as entertainment.

"Cimarron" Goes Limit

Los Angeles.

RKO is working many angles on the local run of "Cimarron." It got the "Express" to reproduce stories of the Oklahoma land rush of 1889, with reproductions for the Orpheum lobby, and with the "Examiner" arranged a co-op ad tie-up. Texaco people backed a radio hookup for the west coast over KMTR, since its trucks are used in the picture, and distributing 15,000 heralds to its gas stations.

Two tie-ups are with a downtown dept. store—one with Mose Bellnard, Indian chief, giving a spiel in the store's exposition hall, and the other a bookmark gag for the book department.

Window displays and other ad tie-ups are also being worked.

At the Harvey-Dundee fight in the Garden Friday night Malcolm Campbell, Britisher, who established a new speed record for cars by going 245 miles an hour at Daytona, was introduced. He received a fine cheer when climbing through the ropes.

Tie-up by Months

San Antonio.

Publix-Aztec has maintained profitable tie-up with city recreation department for several months. It has helped draw and costs next to nothing.

House in connection with department has been staging series of treasure hunts, balloon chases, etc. Prizes are mostly tickets to shows and occasionally merchandise from stores, which also benefit from triple tie-up.

Papers, though not particularly generous as to space, usually give mention to the events. Enough at least to invariably bring a mob of kids to each, so that those not winning tickets will get enough parental money to see the show.

Rec department glad to co-operate and give supervised recreation to any group in the city.

Zero Fanning

Minneapolis.

As a gag for the Ed Wynn picture, "Follow the Leader," another "perfect fool" sat on a reclining beach chair, sans coat and hat and fanning himself, in front of the Lyric, while the temperature flirted with the zero mark during the past few days.

The hardy soul attracted plenty of kidding attention.

Merchandising Not Hot

Minneapolis.

House managers and press agents here claim that not one of their merchandising tie-ups has proven successful as business getters or brought any other benefit to their theatres. Usual procedure is for the merchant or distributor to take a large newspaper ad in which he boosts his own product and also mentions the theatre and attraction. Theatre also goes in on the ad to some extent and, in return, places the merchants' product on display in the lobby and mentions it on the screen.

It is claimed the merchandise clutters up the lobby and that patrons dislike seeing it there. The merchant or distributor has all the advantage, according to the theatrical people who, however, are still making the tie-ups whenever possible.

One of the local loop showhouses tied up with an evening sheet through an invitation to newsboys to attend "Abraham Lincoln" gratis. Only three newsies showed up.

There was a prize fight the night of the invitation and it is thought that had something to do with the guests' non-appearance.

Using Radio for "Caesar"

Minneapolis.

Gordon Greene and Cliff Gill of the Minnesota got up their own effective trailer for "Little Caesar." They lifted the funeral procession scene from the picture and stuck it into the middle of the news reel with a Chicago date line. Description read: "Gangster Takes Last Ride." "Politicians and civic leaders among throngs in funeral procession of slain gangster." The "shot" was followed by the usual trailer stuff.

During their usual radio broadcast over WCCO, Greene and Gill copied the usual police department call to advertise the gangster picture. After sounding a gong in police department fashion, the announcer called attention for police cars and then asked all police squads to listen attentively as he gave them a description of a hold-up of the "Palmero night club" and the shooting of one man there. It then was explained to listeners-in that this was a part of "Little Caesar," at the Minnesota next week.

The Minnesota will use an unusual method of trailer advertising to sell the 1,000th performance celebration for Lou Breese, m. c., week Feb. 23. A trailer on the screen the week before will show Lou writing music copy, while Al Shean, chief announcer for WCCO radio station, will be describing the ensuing show from the stage back of the screen. Lou will get angry because the Shean talk disturbs him. A verbal argument will ensue and then Lou will start out of the door in the picture as though to go after Shean. Screen then will be lifted to show the pair shaking hands in the flesh and blood.

Heavy Work for "Parade"

Providence.

Some of the best plugs this town has seen in many a blue moon were used last week for "Last Parade" (Col) at the RKO Victory.

To get unlimited space in newspapers publicity men started a state and city campaign on crime prevention, proclamations were issued by Gov. Norman S. Case, Mayor James E. Dunne and police officials. Exploitation tie-ups made effective by assistance of Providence police officials, who gave radio talks on crime prevention.

Forty-eight hours before opening of the picture the Rhode Island Police Chiefs Conference issued a statement indorsing the feature. Other exploitation included tie-ups with Postal Telegraph. Copies of message sent from Joe Brandt, president of Columbia Pictures, to Chief of Police James F. O'Neill, distributed through entire downtown section. The phone company gave the picture a lift by sending post cards to 10,000 subscribers selling the idea phones protect the public against criminals. More than 10,000 tabloid newspaper heralds were distributed to make the box office click.

Opening night performance was attended by several police officials. Feature was plugged as a world premiere. About the best ballyhoo campaign seen here.

"Dracula" Ghost Stories

Milwaukee.

For "Dracula" at the Alhambra, U pub. dept. has hooked up with "News" in a ghost story contest.

Contestants are invited to send in letters of not over 200 words concerning some local ghost legend. Principal thing is to pin the yarn down to some local spot as the scene of operations.

First three awards total $50 in cash, while the rest consist of transportation to the Alhambra and "Dracula."

Oregon's 5% Tax Bill

Seattle.

State legislature is considering "turnover and privilege" tax as proposed by Governor Hartley. This is another name for a sales tax and is to hit the showshops for 5% of the gross. It would also hit every business, from the farm to the factory, at percentages varying from 1 to 5.

Dailies Plug Press Stories

New York City.

Among the heights which a publicity department can reach is believed to be the advertising by a daily paper of a press story. Warners-First National has now twice achieved the feat—the first time with Douglas Fairbanks, Jr., and the past week for John Barrymore.

New York "Herald Tribune" spotted advance ads in its own sheet, besides other Manhattan dailies, announcing the Barrymore

(Continued on page 28)

BEHIND THE KEYS

Reading, Pa.

Arcadia, here, price cutting for some time, is changing feature six days a week instead of two or three times.

Dallas.

B. H. Hunter, indie exhib of Uvalde, Tex., and his three sons were recently indicted for murder following slaying of town's police chief when latter attempted to inspect house as fire hazard.

Each of four under $10,000 bond, with trial set for Feb. 23.

Shooting occurred Dec. 20.

Lowrie, Ia.

A majority of 16 votes cast against Sunday films here. Second time within two years voters are against proposition.

Fort Wayne, Ind.

Banks Kennedy is now organist at the Paramount, succeeding Lou Lohman.

Dayton, O.

Herbert Morgan, manager of the RKO State, transferred to an RKO house at Rochester, N. Y., and M. H. Blaettnar, of the RKO Strand, replaces here.

M. Shure, from the State-Lake, Chicago, being brought in to take Blaettner's place at the Strand.

Easton, Pa.

While a packed house was witnessing "Part Time Wife" at the Penio, at Emaus, near here, a robber poked a revolver through the cashier's cage and forced Marva Biehl to hand over $1[illegible].

Durham, N. C.

Paul Phillips is manager of Publix-Saenger's three picture houses in Durham,

Omaha.

Many changes in Publix personnel. Irving Waterstreet takes charge all publicity Omaha, Sioux City and Council Bluffs, Ia., and vicinity. Rowan Miller, predecessor, to be placed elsewhere. Walter Miskell of Boston replaces Waterstreet as World manager. Nevious Lynn from Spencer at Rock Island, Ill., manager Empress at Kearney, Neb., succeeding Dwayne Abarr, now at Princess at Sioux City. Dick Gaston leaves Granada at Norfolk, Neb., for RKO job in Minneapolis and succeeded by Harold Aldinger from Columbus at Columbus, Neb., who is replaced by C. P. Rose from Casino at Marshalltown, Ia. Othek Schlatter new assistant mgr. Broadway in Council Bluffs.

Providence.

Dick Farrell, former newspaperman, and lately publicity for RKO here, made assistant to Harry Storin, manager of the RKO Albee.

Clarence Mason, assistant to Storin, back to New York pending assignment. Jack Townsend, until recently asst. mgr. RKO Victory, back to New York pending assignment.

Birmingham.

Magic City Theatre at Bogalusa, La., has reopened after remodeled.

Milwaukee.

L. K. Brin will bring his vaude at the Majestic to an end Feb. 20. Business started out like a house afire at the Majestic but began to droop lately, although the shows have been uniformly good.

The first get-together of the local Warner staffs at the Venetian theatre attended by about 200. It is planned to make the meetings monthly affairs for the purpose of creating a closer bond.

Bryn Griffith has been made manager of the Warner State, and Norman Murray now is in charge at the Downer.

Denver.

O. H. Simons now asst. mgr. at Rialto.

M. C. Myers has opened the Rex at Manzanola, N. M.

McDonald Bros. added the Lyman theatre, Lyman, Neb.

Chino Copper Company has installed RCA sound in their house at Santa Rita, N. M., and closed its other theatre at Hurta.

Council Bluffs, Ia.

H. S. Dickson, formerly in the oil business but for 18 months manager of the Fox-Strand theatre here, has returned to Kansas City to become district manager for the Skelly Oil Co. Chester D. Bell succeeded at Fox-Strand.

Ft. Dodge, Ia.

Frank Woodruff, assistant at Strand, held up in his office as he was preparing to make deposit. At point of a pistol bandit kept Woodruff covered while he stuffed the money in a brief case.

Danbury, Conn.

Warners' Palace here using stage presentations Saturdays.

Bristol, Conn.

Princess theatre here has discontinued.

Galveston.

L. J. Mason, McAllen, Texas, motion picture theatre owner, is recovering from slugging administered by two thugs who attacked him as he emerged from garage at home. Mason was beaten over the head. Robbers took his jewelry.

Syracuse.

Gus W. Lampe, city manager for Fox in Watertown, is slated to come here this week to take over the Fox-Eckel, swapping berths with Morton Shenkman.

H. A. Albright in charge of the Fox-Utica, succeeds John S. MacNeill, promoted to city manager in Utica. Albright jumped across the continent to take the berth; his last assignment was in Los Angeles.

Old Forge, N. Y.

Roof and three walls of the Jap-O-Land theatre here collapsed Sunday (15) under the weight of five feet of snow.

House closed recently for installation of a miniature golf course. G. Harry Brown owns the property.

Theatre Advertising as Indicated From Various Cities

CHICAGO

RKO PALACE 50¢ TO 5 P.M.

CENSOR'S DECREE! ADULTS ONLY

YOUTH ON A MERRY-GO-ROUND—AND THE WORLD GOES DIZZY!

LEWIS AYRES

The star of "ALL QUIET ON THE WESTERN FRONT" "DOORWAY TO HELL" "COMMON CLAY"

in "Many a Slip"

with JOAN BENNETT

WHAT IS THE TRUTH ABOUT YOUTH? DOES IT LONG FOR LOVE AND FEAR IT? FIND AN ANSWER IN THIS SWIFT ROMANCE OF TWO WHO LOST THEIR HEARTS—AND THEIR COURAGE TOO! BRILLIANT—SCINTILLATING—ENTERTAINING

plus

A ROLLICKING R.K.O. VAUDEVILLE SHOW!

LARRY RICH AND HIS GANG OF MERRY PESTS in "RICH MOMENTS"

LIVING JEWELRY with A. BYRNES—SWANSON & OTHERS AND FIVE ARTISTS MODELS

PHIL RICH in THE SUBSTITUTE | LOU TORRES & CO. SPANISH SENSATIONS

Miss Marion SUNSHINE WITH "FRENCHIE" MELAN in "SO THIS IS BROADWAY"

MIDNITE SHOW TONITE-11:30

NEW HAVEN

THE DOUBLE STANDARD

Frankly, daringly . . this unwritten human code is discussed in this picturization of one of the most sensational successes of the stage.

CONSTANCE BENNETT

In Metro-Goldwyn-Mayer's THE Easiest Way

ADOLPHE MENJOU ROBT. MONTGOMERY ANITA PAGE MARJORIE RAMBEAU

On the Stage Fanchon and Marco present United States Indian Band with Chief Sunatona

Freddy Mack and Fox-Poli Band

Feature at 1:16, 3:37, 5:20, 7:29, 9:56

FOX-POLI

CHICAGO

WOODS ORPHEUM NOW AT BOTH THEATRES

Cont. From 8:45 A.M. 35¢ to 1 P. M.

Midnight Show Woods Tonight

CONRAD NAGEL

WITH LORETTA YOUNG

The RIGHT of WAY

In First Nationally Gripping Drama of Wayward Souls.

ENVIED BY MEN—LOVED BY WOMEN—RUTHLESS WITH BOTH!

An Exotic Drama of Forbidden Love!

They Called Him "Beauty" Steele—a Chattel of the Past . . . a Pawn of the Future . . . He Took the Right of Way With Women He Wanted!

LOS ANGELES

ARE you able to look unashamed at the world and it's life? —'OTHER MEN'S WOMEN'?

you willing to say you have never been tempted? —'OTHER MEN'S WOMEN'?

you sure? Will it always be so? Don't miss the message in . . 'OTHER MEN'S WOMEN'

A Warner Bros. Vitaphone Production • Directed by Wm. Wellman

10:45 a.m. to 1 p.m. 35¢

STARTS FRIDAY AT 10:45 A. M.

WARNER BROS. DOWNTOWN

Arkansas' Finest Theatre

CAPITOL

Direction of Ed Rowley

LITTLE ROCK

STARTING TOMORROW

"EX-MISTRESS" IS ON THE SCREEN

This anonymously written novel has been picturized and presents BEBE DANIELS in her most outstanding role . . . that of a girl who not only loved unwisely and too well . . . but also too OFTEN!

It presents a picture of SOME of our modern marriages and exposes the experiences of "KEPT WOMEN" and the men who "KEEP" them,

"MY PAST" is not the type of picture to be enjoyed or appreciated by children. While we will not exclude them, we do not encourage their attendance.

BEBE DANIELS in "My Past" with BEN LYON LEWIS STONE

Last Times Today CONSTANCE BENNETT in "THE EASIEST WAY"

KLRA—"The Voice of Arkansas" at Little Rock — 1,390 Kilocycles Friday, February 13, 1931.

7:00 a. m.—Morning Devotions (CBS).
7:45 a. m.—The Old Dutch Girl (CBS).
8:00 a. m.—Something for Everyone (CBS).
8:30 a. m.—Morning Moods (CBS).
9:00 a. m.—Columbia Mixed Quartet (CBS).
9:15 a. m.—Sally Stokely and the Stokely Entertainers.
9:30 a. m.—Weather Forecast; Morning Devotions.
9:45 a. m.—Don and Betty (CBS).
10:00 a. m.—Emily Post (CBS).
10:15 a. m.—Winifred Carter (CBS).
10:30 a. m.—Common Sense for Mothers (CBS).
10:45 a. m.—Beatrice Herford (CBS)
11:00 a. m.—Paul Tremaine and His Orchestra (CBS).
11:30 a. m.—Shoppers' Service with Columbia Revue and Musical Aviators (CBS).
12:30 p. m.—Silent for KUOA.
3:00 p. m.—U. S. Marine Band Orchestra (CBS).
3:45 p. m.—"How the Paper Money Is Manufactured," Mr. A. W. Hall (CBS).
3:00 p. m.—Curtis Institute of Music Program (CBS).
3:45 p. m.—Rhythm Ramblers (CBS).
4:00 p. m.—Light Opera Gems (CBS).
4:45 p. m.—Tony's Scrapbook (CBS).
5:00 p. m.—Silent for KUOA.
5:55 p. m.—Children's Safety Club with 555 Safety Officer.
6:15 p. m.—Emergency Relief Program.
6:30 p. m.—Evangeline Adams, Astrologer (CBS).
6:45 p. m.—The World's Business with Dr. Julius Klein (CBS).
7:00 p. m.—Literary Digest (CBS).
7:15 p. m.—Poet's Gold (CBS).
7:28 p. m.—Green Time.
7:30 p. m.—Silent for KUOA.
8:00 p. m.—Chevrolet Chronicles.
9:30 p. m.—Nit Wit Hour (CBS).
10:00 p. m.—Noble Sissle and His Princess Restaurant Orchestra (CBS).
10:30 p. m.—Romanelli and His King Edward Orchestra (CBS).
11:00 p. m.—Weather Forecast; "Tape."

Compliments of your Capitol and Royal Theatres

ROYAL

Direction of Ed Rowley

LAST TIMES TODAY JOE E. BROWN WINNIE LIGHTNER in "SIT TIGHT" Excellent for the Kiddies

— STARTING TOMORROW — "THE SOUTHERNER" WITH LAWRENCE TIBBETT Esther Ralston — Cliff Edwards

NEW YORK CITY

Paramount

TWO LOVERS against the WORLD!

gambling their lives on a final fling at happiness.

NANCY CARROLL PHILLIPS HOLMES

and an exceptional cast in "Stolen Heaven" A PARAMOUNT PICTURE

The stars of "Devil's Holiday"

and on the STAGE

NEW YORK: The Two Funniest Comics In Captivity IN PERSON SMITH & DALE in a Brand New comedy-tion! LEO REISMAN of the Casino, Central Park AND HIS MUSIC Fred Evan's Publix Revue with TED MACK and the Paramount Stage Band 50c until 1 P. M.

BROOKLYN: 50c till 2 P. M. Brooklyn's Own Jay Friend CHARLIE DAVIS Everybody's clappin' hands for Charlie and His Gang of Musicmakers! RUBINOFF and the Paramount Orchestra Something New in Revues! "Drag In The Dragon"! Cambria's Different Publix Revue STUART BARRIS and Elsie Thompson

NEW YORK CITY

HIS ACTIONS SPEAK LOUDER THAN WORDS

His shoes . . . who could forget them? Big, shapeless, but beautiful, as they follow the guidance of their master.

A cane . . . bamboo . . . small and flexible. Where in all the world is there another so famous, so expressive as it stands in frail support . . . or twirls in joyous acclaim its owner's moods?

A hat . . . black, derby by name, battered and worn, but no headgear ever conceived matches its fame.

And just a moustache . . . a foolish little fringe of the adult on a man who is a playchild of the muses.

CHARLIE CHAPLIN IN "CITY LIGHTS"

a comedy romance in pantomime

GEO. M. COHAN THEATRE B'way between 42nd and 43rd EVERY DAY THEREAFTER CONTINUOUS Starting at 10 A. M. Daily Orchestra & Mezz. $1. Balcony .50

A United Artists Picture

ATLANTIC CITY

IT'S HERE

'Scandal Sheet'

With its presses thundering forth their life-blighting news! Newsboys cry the fame and shame of thousands on the street! And George Bancroft sits in his office, the man behind the headlines, the devotee of a ruthless code. But see the showdown! See this man thousands fear and hate brought to knees by a woman!

WITH POWERFUL

GEORGE

BANCROFT

In His Greatest Role as the scurrilous headline writer for his "Scandal Sheet"

KAY FRANCIS

As the Ruthless Editor's Wife.

CLIVE BROOK

As the Rich Banker Lover

"Scandal Sheet"

is the biggest — most powerful — dynamic drama shown here in a long time.

Steel Pier

Boardwalk At Virginia Ave.

Perfect Sound • Perfect Pictures

Other Attractions All for One Admission

ORGAN CONCERTS

Afternoons — Evenings

HAWAIIAN MUSICIANS

Afternoons — Evenings

70-TON CAPTIVE WHALE

FREE GOLF COURSE

Each General Admission Entitles You to One Game of GOLF FREE

MILWAUKEE

WISCONSIN

She refused millions . . . for one happy hour of honest love

The Divine

GARBO

IN "INSPIRATION"

with

Robert Montgomery

LEWIS STONE—MARJORIE RAMBEAU

To gain love she had to lose her lover . . . to win true happiness she had to suffer.

Feature Starts 12:34—2:48 5:32—7:46 10:00

ON THE STAGE

fanchon&marco present

ESPANOLA

JOHN & HARRIET GRIFFITH

HARRY VERNON

MAYO & CARUSO

MAE PACKER

ABBEY GREEN and the 12—SWEET SENORITAS—12

STAGE SHOW STARTS 6:03—4:17—7:01—9:13

JACK MARTIN at the organ playing "She Was Only a Farmer's Daughter"

SAN FRANCISCO

STARTS FRIDAY

"A picture to scream over.. to howl over.. to split your sides over . . the funniest, laughingest picture ever put on film .. Even with lockjaw you'll laugh . . .

SIT TIGHT

WITH

WINNIE LIGHTNER • JOE E. BROWN

Claudia Dell Lotti Loder Paul Gregory Hobart Bosworth

Don George (World's Heavyweight Wrestling Champion)

A Warner Bros. Vitaphone Production POPULAR PRICES Directed by LLOYD BACON

WARNER BROS.

Market at 7th FORMERLY EMBASSY THEATRE

NEW YORK CITY

Treat 'em Like Tramps...

THEY'RE ALL ALIKE!

THAT was the creed of this human tempest who leaped the hurdles of convention to make all men pay for one man's betrayal!

"MILLIE"

With Helen TWELVETREES

From the Novel by Donald Henderson Clarke. With Lilyan Tashman, Robert Ames. Directed by John Francis Dillon.

A CHARLES R. ROGERS PRODUCTION

RKO RADIO PICTURE

MAYFAIR

DAILY FROM 10 A.M.

INDIANAPOLIS

APOLLO

LAST TIMES TODAY! THEY'RE A RIOT OF FUN!

JOE E. BROWN

WINNIE LIGHTNER

IN

SIT TIGHT

STARTING SATURDAY

Can a woman share her husband's future without making him a sharer in her past?

ONCE A SINNER

WITH

DOROTHY MACKAILL

STAR OF "OFFICE WIFE"

She cried: "My past is my own!"— But is it?

A frank and timely drama of modern marriage

SMALL KEY CITY — LOUISVILLE — NATIONAL CAMPAIGN

THUNDERING HOUR THAT SHOOK THE WORLD!

At Last! . . . A Story So Great Only History Dare Tell It! . . . The Oklahoma Run! . . . When In An Hour a Wilderness Was Transformed Into the Maddest Empire Ever Known! And the Earth Shook as Civilization Was Wrenched From a Raw Frontier!

DAYS WHEN MEN MADE EMPIRE . . . AND WOMEN PRESERVED IT! . . . AND LOVE WAS ETERNAL AS STARS ABOVE COURAGEOUS HEADS!

EDNA FERBER'S

RICHARD DIX

IRENE DUNNE

ESTELLE TAYLOR

Edna May Oliver, Wm. Collier, Jr., and Assemblage of Superlative Artists.

Directed by WESLEY RUGGLES

Adaptation by Howard Estabrook

A Wm. LeBaron Production

CIMARRON

Driving to Heights of Majestic Drama Untouched Since the Immortal Hours of "The Birth of a Nation" and "The Four Horsemen."

"THE HOME OF GREAT PICTURES"

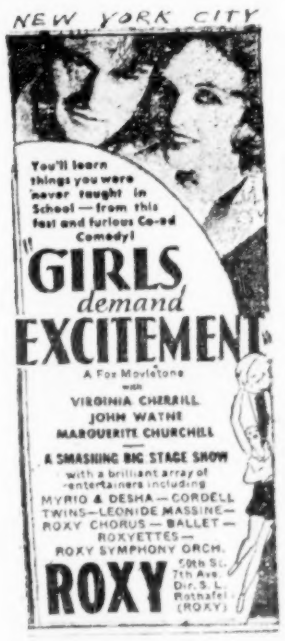
The BROWN . . .

ONE WEEK — STARTING WITH PREVIEW PERFORMANCE TONIGHT AT 11:30

FEATURE STARTS AT 11:34. 2:03. 4:32. 7:01. 9:30

Radio PICTURES

NEW YORK CITY



You'll learn things you were never taught in School — from this fast and furious Co-ed Comedy!

"GIRLS demand EXCITEMENT"

A Fox Movietone with

VIRGINIA CHERRILL

JOHN WAYNE

MARGUERITE CHURCHILL

A SMASHING BIG STAGE SHOW with a brilliant array of entertainers including MYRIO & DESHA — CORDELL TWINS — LEONIDE MASSINE — ROXY CHORUS — BALLET — ROXYETTES — ROXY SYMPHONY ORCH.

ROXY 50th St. 7th Ave. Dir. S. L. Rothafel (ROXY)

DETROIT

SHOWS LIKE THESE MAKE PUBLIX SUPREME IN DETROIT ENTERTAINMENT!

For prompt seats attend late evening show or late afternoon for couples performances.

PUBLIX THEATRES

Hollywood celebrities in person at Michigan and Fisher Today! Two of the season's outstanding super-productions at the Paramount and United Artists! Garbo's "Inspiration" tomorrow at the State. This amazing line-up of new shows emphasizes the leadership of Publix Theatres—supreme in pictures, music, and stage shows! Depend on Publix Theatres for your entertainment!

THIS BANNER WEEK OF PUBLIX SHOWS WILL MAKE DETROIT THEATRICAL HISTORY!

COME EARLY IN THE WEEK—EARLY IN THE DAY! WHICH ONE OF THESE MIGHTY SHOWS WILL YOU SEE FIRST?

PUBLIX-KUNSKY WONDER THEATRES

It's just what the Nation Needs NOW!

An Irresistible Sweep of Wise-Cracking Wit –Tingling Travesty of Tantalizing Whoopee
–you'll be surprised!!

FOUR REAL STAR NAMES in the Greatest Dialogue Comedy Yet Produced

A GOLD MINE OF HILARITY

Another Big Hit from "The House of Hits"

A Surging Sea of Roaring Laughter A Quadruple Dash of the Spice of Life

A Whirlwind of Wild Oats in a Glorious Gale of Gaiety

A Swirling Merry-Go-Round of Vivacious, Audacious Mirth

LONELY WIVES

Snappier than Ginger—Faster than Jazz Out-Laughing All Laugh-Getters to Date

Directed by
RUSSELL MACK
Produced by
E. B. DERR

From the
A. H. WOODS'
Stage Success

PATHE
The House of Hits

WB-FN RESUMES TALENT SCHOOL 'DISCREETLY'

Hollywood, Feb. 17.

Deciding to become more active than before in search for new faces but along different lines than recently attempted and, according to a studio official, "with more discretion," Warner-First National is inaugurating a training school where all promising talent will be taught how to read lines, walk across a stage, etc., before getting a test.

School, with Ivan Simpson in charge as tutor under Rufus Le Maire, WB-FN casting director, will be operated by the studio along lines of a commercial dramatic school, with students required to attend classes every day until passing examination. Then they will get a test, WB-FN contending that tests of hundreds of people as recently tried are unfair to artists and "too promiscuous in nature for best results."

Studio tried interviewing everybody who thought they had talent, giving them tests immediately but found this not so successful. Later, the plan for a stock company, with playlets to be produced by people looking for picture contracts, as a means of developing talent, was also dropped.

The school idea is getting under way with coaching of five new people WB recently placed under contract, including Mae Madison, Janet Ford and others.

Town of 500 Fills 360 Seats in Local House; Silent, but Helps Biz

Denver, Feb. 17.

It pays to have a theatre in Olathe, a town of half a thousand in the western part of the state, 12 miles from other towns with talkers, while the house in Olathe is silent.

Running in the red, the manager of the Olathe house closed it last May. Saturday business, up to that time, good, dropped to the level of any other day. Merchants, worried, raised $800 for equipment and with Guard Corey as manager at no pay, reopened the theatre. It is giving shows Fridays and Saturdays. Band concerts during the summer and cash and merchandise prizes during winter boost the crowds.

Ten dollars is given as a cash prize weekly and when the 360 seats are filled at each show a little profit is shown. The association is $100 to the good since the reopening last July.

All help except the manager on pay roll.

Business is good in Olathe on Saturday nights again.

"Lincoln" Taken Off on Emancipator's Birthday

Omaha, Feb. 17.

On Abraham Lincoln's Birthday "Abraham Lincoln" was taken off State screen after four days of scheduled week.

It was replaced by "Fast and Loose," comedy.

More Extra Jobs

Hollywood, Feb. 17.

Week just past was the best of 1931 for extras, placements totaling 4,361, or 10% under last year's average.

Thrty-two pctures were in production. This week starts out with 31 features active and eight scheduled to start.

Tuesday was the peak with jobs for 846 extras.

Ray Powell Marries

New Orleans, Feb. 17.

Ray Powell, manager of the Tudor theatre, was married here last night (16) to Katherine King, in the local Publix office.

GUARANTEE WB SHOW

Only Six From Last Year's in WB Amateur Performance

Only six of the girls in Warner employees' initial attempt at burlesque and drama a year ago are in the line-up which will prance before the Hollywood, Broadway, footlights next Sunday night (22). Then what is called a "second edition" by the Warner Club will transpire.

Because of the omissions Clubites are confident they vill stage a better show. This time there's as much beauty as there was brains a year ago, say the fosterers.

Affair is guaranteed not to exceed three hours time in running. Last year they promised two and finished with four.

Publix Switches Onto "Vaudeville" Billing Against RKO in Minn.

Minneapolis, Feb. 17.

Probably because the RKO Orpheum here is prospering to such an extent with vaudeville along with vaudeville along with its pictures, and probably because the belief exists that a portion of the public may be somewhat weary of the unit type of entertainment, the Minnesota (ace Publix house) has started to advertise its stage shows in a new way, billing them as "Five Acts of Vaudeville," listing each act separately.

Orpheum gives four acts, but its admission is 50c compared to 75c at the Minnesota.

The change went into effect this week. Public reaction is being watched. Previously, the Minnesota's ads. played up the unit's name and stressed production features.

Par's L. I. Made Shorts Going on Schedule

Paramount's 1931 shorts production will start March 28 at Astoria, L. I., under the 84-subject schedule. Studio is to proceed on two shorts weekly thereafter.

It is the first time a regular producing schedule has been set for Par shorts. Until this year lack of facilities and space at Astoria, with features getting preference, made the work on shorts uncertain. They were possible only when not interfering with features.

Larry Kent, in charge of Par shorts, will have a standing staff of three or four directors. Max Hayes is dialog supervisor.

Par will go through with its intention to bring its Hollywood contract feature players east for shorts during open periods.

First short, March 28, will have Burns and Allen, comedy team from vaudeville.

Rogers' 1st for Pathe, "Rebound," with Claire

Hollywood, Feb. 17.

"Lonely Wives," last picture made under the E. B. Derr-Charles Sullivan regime at Pathe, will be sold separately on this year's Pathe program as a special. All other product, pending and to be produced later, will go on the 31-32 list.

First picture to go in under Charles Rogers' production administration will be "Rebound" with Ina Claire. Latest one of several to be tagged "Marriage Business," will be set back with the probability of being indefinitely shelved.

"Lonely Wives" will be the last of the Pathe product to carry the Derr name as producer. From now on the RKO-Pathe product will be credited to Rogers.

N. Y. to L. A.

Robert Benchley.
Louis B. Mayer.
Ben Piazza.
Jack Robbins

L. A. to N. Y.

James Balsley.
Nancy Carroll
Irene Dunne
Rudolf Friml
Richard Powers.
Bernard Prager.

1st Runs on Broadway

(Subject to Change)
Week of Feb. 20

Paramount — Honor Among Lovers" (Par).
Roxy—"East Lynne" (Fox).
Capitol — "New Moon" (M-G-M).
Rivoli—"Rango" (Par) (18).
Strand—"Father's Son" (WB).
Winter Garden—"Sit Tight" (WB).
Rialto—"Devil to Pay" (UA).
Mayfair—"Millie" (Radio).
Warners — "The Gorilla" (WB).
Cohan—"City Lights" (UA).

Week Feb 27

Paramount—"It Pays to Advertise" (Par).
Roxy — "Don't Bet on Women" (Fox).
Capitol — "Easiest Way" (M-G-M).
Rivoli—"Rango" (Par).
Strand—"River's End" (WB).
Winter Garden—"Sit Tight" (WB).
Rialto—"Devil to Pay" (UA).
Mayfair — "Last Parade"
Warners—"The Gorilla"
Cohan—"City Lights" (UA).

$2 Pictures

"Cimarron" (Radio) (Globe).
Trader Horn" (MGM) (Astor).
"Reaching for Moon" (UA) (Criterion).

Foreign Films

"Ein Madel von der Reeperbahn" (German) (Sonor) (Central).
"Si L'Empereur Savait" (French) (President) (19).
"La Nuit Est a Nous" (French) (Carnegie) (20).
"Zwei Herzen im 3-4 Takt" (German) (Superfilm) (55th St.).
"Pagliacci" (U.S.A.) (Italian) (Park Central) (20).

Pressure from Negroes Too Strong for 'Birth'; Taken Off in Detroit

Detroit, Feb. 17.

"Birth of a Nation" (Griffiths), opening Saturday (14) at the State, was withdrawn after two days when Mayor Murphy insisted on its closing. With Nate Platt's advising him that no other picture was available, the Mayor's insistence came after several Negro organizations requested "Birth's" removal.

"Sea Legs" (Par), slated to open at a higher scale house, went in after the Mayor threatened to revoke the State's license. In its two days, "Birth" did well.

It is understood the mayor won in the recent elections by a large Negro vote and had to take his position because of that pressure.

Fox-WB Expansion with Fox-WB Deal Possible

Hollywood, Feb. 17.

Fox West Coast looks as if it's bent on a new expansion campaign to tie up all available locations for future building. Louis Cohen, Fox realty head, is currently traveling up and down the California coastline looking over conditions.

The apparent angle is that Fox can afford to build where others cannot because of its priority film contracts with all the companies, whereby Fox has the run of product practically wherever it wishes. This was made more decisive after the recent Par-Fox deal on the Publix' Coast theatres.

One of the newest of the Fox houses will open at Santa Barbara, May 1. Capacity, 2,000. Santa Barbara is presently a Warner stronghold, with W. B. holding something like six theatres in the town.

Whether this foretells the future tying up of Santa Barbara for Fox West Coast through purchase of the W.B. houses won't be given. With Fox in the town, however, the deal looks likely. There has been a deal on between the two companies for months. Fox is willing to buy, but it's a question of terms. Fox is also willing to let W.B. retain the two show places in downtown L. A., as figured by Warners.

Indie's Demands

(Continued from page 7)

demand of 50% elimination. Even in their wildest convention dreams of strategy the boys couldn't figure that one. Terrific demands made by all the resolutions passed are recognized by the leaders of Allied as strictly strategy moves and not as truly constructive measures.

Block Booking

Block booking resolution, with the word "compulsory" later pre-fixed, declares that the system is "illegal, oppressive and un-American" and detrimental to both public and exhibitors. Resolution proposes that Allied support the Brookhart bill, and that the Federal Trade Commission and other governmental agencies be petitioned to prosecute all pending actions against block booking and other industrial abuses.

Slap was taken at Carl Milliken, who is reported touring through the country as a Hays office man speaking before women's clubs and ministerial gatherings, by clause in the resolution condemning propaganda that the block booking is not being practiced and that it is justified.

Resolution, however, makes the radical proposal that the aid of the public be enlisted in the fight against block booking and that the public should be bluntly informed of strictly trade practices.

Woman's Thought

At this point Mrs. Frances Belle Watson, an exhibitor from Bad Axe, Mich., rose to state: "Mr. Chairman, I wish to say that with the exception of the 50% elimination clause, I think it's a marvelous resolution—just simply marvelous."

Referring to the availability of feature pictures, committee headed by R. E. Myers of Ohio, proposed that features be made available for general release 21 days after national release if first run houses have not played them.

H. M. Richey came forward with a plea of the continuation of the exploitation and advertising campaign started by Allied in Minnesota, Michigan and Illinois units. Some of the punch lines proposed as surefire ad copy by Richey are: "Allied theatres for your protection," "no eccentric masters of ceremonies," "entertainment at live and let live prices," "same pictures for less," "go to an allied theatre and bank the difference."

Allied officers, however, are agreed among themselves that Allied emblem will be given only to a selected portion of the Allied members, since the leaders believe that to allow some shooting galleries to advertise as Association exhibitors might do plenty harm.

Abolish Protection

Second big thrill was the protection committee resolution headed by W. W. Whitson of California. Preamble stated protection is now unfair and offensive, and is used for the benefit of the chain theatres. To cure this ill they proposed to appoint a committee of three indies in each key city to hear complaints on unfair zoning and protection, with this committee to go to the distributor for adjustment. If failing in this adjustment, the cases are to be presented to the Department of Justice at the discretion of the national president.

Two clauses were carried by acclaim. First, that there be no protection of one run over the following run, but that picture be released for next showing immediately following its previous showing. Second was the clause which removed the protection of one town over other towns, no matter how closely situated they may be.

Special notice was taken of the California preview situation. It was declared in the protection resolution that the studio preview in circuit houses two to six months previous to its national release was building up the patronage of the circuit houses to the detriment of the indies.

Trailer Monopoly

Convention immediately swung into an attack on the National Screen Service, trailer company, and claimed that the small houses were being discriminated against. This resolution denounced as exorbitant the prices, and hastily instructed the Allied officers to meet with the National Screen for a reduction, so that the small theatres should not be penalized for changing more often than three times weekly. Officers were instructed that if unable to agree on a suitable reduction, to go to the producers to induce them to place the trailer material on the open market so that no monopoly exist in that field.

Professional Talker

Time was growing short and Myers was pushing the proceedings along rapidly. Yet the convention took time out in the midst of its second day to listen to a fiery harangue from Winfield Caslow, known familiarly as the "Main Street Crusader," in a vehement denunciation of the chain system. Caslow said he was proud to be called an agitator, and immediately set up his own dynasty by calling Patrick Henry and Paul Revere brother agitators under the skin.

With a nod to Caslow, Myers called for the report on the committee on salacious advertising. This subject was not originally on the program but was forced on the convention by Jacob Conn, known to the meet as the "deputy chairman." Conn assembled his own committee, with Will Horwitz of Houston, member. After all the early heat of Conn's talk, the resolution was a quiet thing, going on record as condemning salacious and suggestive advertising and further, that the exhibitor, in the case of salacious and suggestive advertising, should have right to cancel such pictures as would hurt his business.

Convention wouldn't stand for one clause as proposed and kicked it into the alley. The clause as proposed read:

> "Whereas, the Hays Code of Ethics covering salacious advertising and suggestive advertising was promulgated by the distributors for the purpose of blinding the general public's eye to this type of picture, and after many protests by independent exhibitors still continue with salacious and suggestive advertising."

At this point the Ways and Means committee, which contained practically every Allied member present went into session. Press and outsiders were locked out. At this closed session, Steffes took the chair for the literal purpose of raising funds by taking up a collection. Within 45 minutes, the exhibitors among themselves pledged exactly $100,000. This money will be spent for general and legislative purposes, it is said.

Commercial Shorts

Just a few more minutes were left and the convention turned to the commercial reel problem.

One proposition, as delivered by Col. Cole for the Alexander Film Company of Colorado Springs, was that Allied receive $5,000 at $1,000 per month, starting March 1, 1931 as guarantee against a 50-50 split on all profits from such commercial reels. At the expiration of that time, it would be then optional with Alexander Films, to continue to pay $24,000 as a rate of $2,000 per month again as against 50-50 split in profits. Allied to deliver 2,500 screens, but if lacking that number at the end of 60 days, guarantees to be reduced proportionately.

Gratitude for Hanson

Steffes swung into action on a plea for a proposition for commercial reels, with Oscar Hanson to be named as business agent of Allied members to "negotiate with national advertisers for the privilege of showing such industrial or sponsored reels." Hanson's proposal carried the 50-50 split idea but no guarantee. Pushed forward by Steffes and Samuelson on the argument of the gratitude Allied owes to Hanson, the proposal was passed.

That this election of Hanson as business agent was practically in the bag before the convention's start is revealed by Hanson appearing at the meeting with a batch of contracts ready for the exhibs' signatures.

Kalmus' 3-Color Process

Hollywood, Feb. 17.

Dr. Herbert Kalmus, head of Technicolor, returned yesterday. He had been in New York three months.

While in the east Kalmus and his wife experimented on a new three-color process.

YOUNGER ON "FLYING"

Hollywood, Feb. 17.

A. P. Younger has been taken off the adaptation of "Boarding School" at Metro and will go to Chicago next week to get a load of the musical "Flying High," which he will adapt for the same studio.

Delma Daves has been assigned to work with Helen Meinardi, author of "Boarding School" on his scenario.

JESSE L. LASKY says: *"RANGO is not only the greatest new idea PARAMOUNT has ever sponsored; in twenty years of show experience, it is the GREATEST I HAVE EVER SEEN!"*

To a public fed up on musicals, "epics," sophistication, sex . . . the usual in all its familiar forms . . . comes this fresh and amazing novelty . . .

PARAMOUNT'S

Strange and Savage Saga!

IT PACKS A WALLOP!

BOX OFFICE

THE LAST PARADE

the most terrific indictment of racketeering ever presented

with **JACK HOLT**

Tom Moore—Constance Cummings

Story by Casey Robinson—Directed by Erle C. Kenton

COLUMBIA PICTURES

OPENS FEB. 27

at the Big RKO Broadway House

MAYFAIR

Greatest of all Gangster Pictures! Of Course it's **COLUMBIA!**

Kickback Hits Low

(Continued from page 17)

The idea that bulls could run in shorts and that the same time maintain the supremacy over the technical position looked good, but it now appears that it wasn't possible.

Yesterday's setback as a matter of fact ought to be a constructive influence if there is any merit in the contention of the bullish party that moderate improvement in the general business situation has set in. That influence is open to debate. There is still a persistent faction that maintains that prices even in the December close have not altogether discounted effect of depression.

Now that the apparently phoney aspect of a market turn-around have been more or less dampened by yesterday's flop the immediate future seems to predict a new battle as to wheather there is to be a general tendency upward or a new test of the January bottom.

Coup in Loew

Somebody or some clique put over a tast one in Loew Monday, taking advantage of a generally spirited run in of shorts in other spots all over the list.

Story was energetically circulated in the Street and around the Square that the Loew directors, holding a meeting during the afternoon, would vote a new dividend rate of $6 a year. Everybody got the story in they dallied for a minute in any of the branch offices uptown or down.

Meanwhile the mob that started the story going were busy. Loew was given the needle and plenty, moving up early to the spectacular top of 63½ for a gain of three full points on top of 7 points' gain last week. There it was churned about violently while the sharpshooters cased it out. Loew's executive offices were deluged with phone calls of inquiry and did what it could to discourage speculative enthusiasm, but the meeting was in session until after the market closed. Only after the gong did it become known the board had voted the usual 75 cents instead of the touted $1.50.

Loew turned over in the almost unprecedented volume of 61,000 shares for the session, with a heavy play on the bonds which carry stock purchase warrants and fairly active trading in the debenture rights on the Curb. Performance of these privileges last week and Monday suggest that the coup may have had something to do with somebody getting out from under. Last week the rights, which have been listless below 10 for some months, spurted last week on dealings of 2,700 for a net gain on the week of 8 points to 20. As a result of Monday's flurry another 4 points were added.

Dealings in the debentures with warrants attached totaled $171,000 last week, showing a net advance of 3⅝. Monday's dealings added another point and a half. Meanwhile the same bonds "ex warrants" actually lost more than a point last week. Condition of the debenture warrants are that the holder may purchase common stock at $55 a share in the ratio of five shares for each $1,000 of debenture principal, but this privilege lapses April 2, 1931, the privilege thus having less than two months more to run. Debenture rights sold as high as 64¼ during the peak of last year's rise, and during December sold down to around 9.

Par Held Back?

Obviously the privilege of purchasing rights to buy stock at $55 were valueless while the stock itself was selling at or below that level, the price representing a long term "call," which now isn't as long term as it used to be. Probably Monday's rumor was a clique-directed coup which had the passing out of the privileges only as a side issue, the main objective perhaps being the desire of a pool to cover a retreat or to run in shorts. On the face of it the story had a counterfeit look. Loew's, of course, is among the most stable of the amusements in point of profits, but it was improbable the directors would double dividends at this crucial point, when general business seems at best to have flattened out close to the bottom of the depression. Cautious business men are intent upon husbanding resources until the skies clear.

It is doubtful whether the new dividend rate talk fooled many traders within the show business. What it probably did do was to throw a fine scare into the bears short of Loew and the allied Fox stock. Reported there has been a stubborn short interest in both issues for a long time and they refused to cover. Whole device may have been designed to drive them in.

Performance of both Loew and Fox on the tape testified to the success of the tactics although what the Exchange officials will think of the dividend rumor is something else again. Exchange has been particularly hot on the trail of bears who put out misleading reports to depress stocks and there doesn't seem to be any reason why they shouldn't regard phoney bullish propaganda as equally iniquitous, false ballyhoo from either party having ultimately an adverse effect upon "open and equitable trading."

An additional sidelight on the operation in Loew was the eloquent fact that Paramount pointedly declined to get into the movement. There is no effort to argue that Paramount has to follow the cue of any other stock in the group, but it is simple logic that if Loew's business had changed to the extent that it could double its rates, the general situation in the theatre field must necessary have some favorable effect upon Paramount, an effect that inevitably would find reflection on the tape. Instead there were evidences during the day that Paramount was being held back for the deliberate purpose of discouraging a play in sympathy with Loew, a play that would probably have an appropriate kickback when it turned out to be wrong.

Raskob-Warner Influence

The whooping up in Loew helped to inspire a move in Warners, although it was mild by comparison and was based on a renewal of the old story of a Raskob-duPont connection, this time corroboration coming from semi-official sources that either Raskob or one of the duPonts, or both, would presently appear on the Warner board. Story is that during the violent reaction in Warners the Wilmington coterie added greatly to its holdings in the picture concern, although the understanding is that the Warner people and their friends are still in control of the voting majority.

In any event the improvement in Warner marketwise has been gradual and conservative. Stock has advanced by short gains, pausing at all levels on the advance to consolidate its position. It is to be remembered that on the way down many outsiders bought the stock at levels under 30. For some time there was a good deal of speculative play on the idea that the stock was cheap anywhere under 15, and there was plenty of buying below that price.

It is desirable that the advance take account of realizing on the way up so that profit-taking shall go on gradually instead of bulking large on a sudden spurt. Because the technical background seems to be nursed along skillfully at this time, the stock is gaining friends.

New Top for RKO

Stock that seemed to take the Loew influence most seriously was RKO, which penetrated previous resistance levels and touched a new peak at 22⅝ with a characteristic turnover in the neighborhood of 75,000. Nothing new came out in reference to the company, and the spurt of activity appeared to be generated by the sudden interest in the amusement group caused by the Loew pyrotechnics.

RKO, because of its numerous campaigns, always reacts to the ticker advertisement of any issue in the theatre group. A move in the amusements recalls the old stories of its powerful sponsorship and possibilities in the future, and there are many substantial arguments for a bullish attitude toward the company, just as there are for Loew, which, of course, is the victim rather than the beneficiary of the latest market coup.

In point of fact the Loew operation started a week ago accompanied by bullish drives on its associated issues, Fox and General Theatres. All three issues made new tops for the movement, with gains on the week of 7⅛ in Loew to 60½, and 3¾ in Fox, besides 1¾ in General Theatres common and 4 for the preferred on the Curb. These impressive advances were altogether out of line with the movements elsewhere in the theatre group. Even the volatile Eastman Kodak, where a crowded short interest is supposed to be trapped, gained less than 6. Even if old stories of a bear plunger caught in Fox and Loew are true, a single retreating short could scarcely have moved the stock so violently. So thoroughly do the amusement stocks appear to have been liquidated that it doesn't appeal to reason that even the hardiest bear would sell them around recent levels.

Short Lines Renewed

There were no parallel gyrations in the other amusements. Warner Bros. reached the enormous turnover of 326,000 shares last week, ending with a net gain of only 1¼, while RKO advanced by the same margin on volume of 230,000 shares Warner Bros. was one of the six most active stocks in the whole list, matched only by Radio, Case, General Motors and a few others. Par gained only 1⅛.

Whole market has entered a very unusual phase. It continues to make progress against the shorts without apparently weakening the technical position. Market opinion is so evenly divided that as one group of bears is run in, another puts out short lines, figuring that on the advance there is a chance to catch a new culminating top.

The new year has so far witnessed a succession of minor tops, and the best the statistical sharps can see in the general situation is that business has stopped breaking to new low levels and seems to have flattened out at a bottom. Most of the actual news has been bad.

The good news is made up of this or that financier's views of an intangible betterment not far away. Soldier's bonus payment, which rocked the bond market when it first was suggested, now seems a reality, and the stock market takes the complacent attitude that distribution of a billion or so in cash to veterans will spur buying and temporarily stimulate trade.

Result of last week's trading in the amusements was an aggregate advance of 35 points involving 17 issues, and the loss of only ½ in one. Six stocks touched new peaks: Par 50, Loew's 60¼, Fox 37¼, RKO 21⅝, General Theatre Equipment 14¾ (and 30 for the preferred on the Curb), and 19¼ for Warners. The single stock with a minus sign was Pathe "A," off ½ at 3½.

Outside of sizeable upturns in Loew 6s and General Theatre 6s, amounting to 3⅝ and 2¾ respectively, the bond list was substantially unchanged to fractionally off. The Pathe bonds sold off 3 points to 66 on moderate volume. The new Paramount bonds were up ½, and the old issue off the same fraction.

Summary for week ending Saturday, Feb. 14:

STOCK EXCHANGE

—1930-31— High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
26½	5	100	American Seat	9	9	9	+2
27⅜	7⅛	4,100	Consol. Film (2)	13⅛	12½	12⅞	+ ⅛
28¼	12½	2,200	Consol. Film pfd. (2)	17⅞	17½	17⅝	+ ⅜
255¼	142⅛	39,400	Eastman Kodak (8)	172⅞	122⅛	167⅞	+5⅝
57⅜	16⅛	150,500	Fox Class A (4)	37¼	33½	37¼	+3¾
117	89¾	200	Keith pf. (7)	101½	100	101½	+1¼
14¾	5½	55,966	Gen. Theat. E	14¾	13	14¾	+1¾
95¾	41¾	149,100	Loew (3)	60¼	53½	60¼	+7⅛
117⅞	85⅝	....	Do. pref. (6½)	..	..	..	
99¾	84	300	Do ex w	96	96	96	−1½
15⅞	4⅞	800	Madison Sq. Garden (60)	5¾	5½	5½	
26¾	23½	200	Met.-G.-M. pref. (1.89)	26	26	26	+ ½
77¼	34¾	129,600	Paramount-Fam.-Lasky (3)	50	47¼	49⅞	+1⅝
9	1½	7,500	Pathe Exchange	2	1⅞	1⅞	
19⅝	2⅞	1,700	Pathe, Class A	4	3½	3½	− ½
69⅞	11¾	405,300	Radio Corp	19⅜	16¾	17¼	+1⅛
50	14⅞	230,000	Radio-K-O	21⅝	19¾	21	+1¼
99⅞	60	30	Orph. pref. (8)	64¼	63	64¼	+1¼
35	4⅛	2,900	Shubert	6	5⅝	6	+1
76	27	10	Universal pref. (8)	34½	31½	34½	+2½
80¼	9¾	326,700	Warner Bros. (4)	19¼	17⅝	18½	+1¼
70¼	31	100	Do pref. (3.85)	38	38	38	+1

CURB

55½	15	200	Columbia Picts	22½	22½	22½	+3½
54¾	14	400	Do v.t.c.	21½	19¾	21¼	+3¼
17⅞	2½	9,600	Fox Theatres	6	5⅝	5¾	+ ⅜
64¼	9½	2,700	Loew rights	20	13	20	+8
37¼	22¾	17,200	Gen. Thr. pf. (3)	30	26½	30	+4
32¾	12½	100	Nat'l Screen (2)	22	22	22	
86½	5⅛	11,000	Technicolor	15¼	11	12	−2⅜

BONDS

100¼	50¾	$370,000	Gen. Thr. Eq. 6's, '40	73¼	70⅝	73	+2¾
91	74	10,000	Keith 6's, '46	76½	76	76	− ½
130	100	171,000	Loew 6's, '41	108½	105	108½	+3⅝
101½	91¾	78,000	Do ex war	99¾	98	98	−1¼
80	36	42,000	Pathe 7's, '37	68⅛	66	66	−3
94⅞	76	121,000	Par-Pub. 5½'s, '50	88	87½	87½	+ ½
103¼	89	29,000	Par-Fam-Lasky 6's, '47	97	96⅛	96⅛	− ⅜
69½	16½	46,000	Shubert 6's	22	18¾	18¾	− ½
113½	60	254,000	Warner Bros. 6½'s, '28	71½	68½	68½	− ½

ISSUES IN OTHER MARKETS

Produce Exchange, N. Y.

..	..	100	Jenkins Tele	3	3	3	+ ⅜
..	..	100	Photocolor	2½	2½	2½	− ½

Quoted for Monday
Over the Counter, N. Y.
Quoted in Bid and Asked

Bid.	Asked.					
17½	18½	...	Roxy Class A (3.50)	..	..	..
18	19½	...	Unit do [illegible]	..	..	..
1½	2¼	...	Unit d[illegible]	..	..	..

Los Angeles

..	..	...	Roach, In[illegible]	..	..	8 asked
..	..	...	Fox Thea[illegible]	..	..	6½ bid

BALTIMORE

(Continued from page 11)

rate privilege" cards, and they had to hang 'em on the chandeliers—and made money.

"Fighting Caravans," at the Century, got effective advance heralding but coming in on the heels of "Cimarron" it doesn't look like big money this week. "Scandal Sheet," at the Stanley, looks good, more on account of Kay Francis than Bancroft. "Cimarron," holding over at Keith's, maintains a good but not capacity pace. "Inspiration," day and dating at the Valencia and Parkway, will turn in satisfactory grosses, particularly at the latter. The Metropolitan looks pretty fair with "Other Men's Women."

Estimates for This Week

Century (Loew)—"Fighting Caravans" (Par) (3,200; 25-60). Management worked overtime on advancing this one; however, looks doubtful as femme bait, besides which "Cimarron" is still current; week doesn't figure to run over $18,000; last week "Royal Family" (Par) surprised everyone, including management, by touching $20,000; drew exceptionally well at matinees.

Stanley (Loew-Stanley-Crandall)—"Scandal Sheet" (Par) (3,600; 25-60). This Bancroft figures over his predecessor; Kay Francis is the chief reason; she is decidedly on the up-and-up in this town; should touch a good $19,000; "New Moon" (M-G) last week fell somewhat short of expectations; around $21,000.

Keith's (Schanbergers)—"Cimarron" (Radio) (2,500; 25-50). Big but not sensational second week at $14,000 indicated; first fell somewhat short at $16,000.

Rivoli (Wilson Amus. Co.)—"Road to Paradise" (2,000; 25-60). Competition keen during recent weeks and film fare not big enough to break through the opposition into big money; this one figures to do averagely at about $6,500 or $7,000; last week "Once a Sinner" (Fox) did $6,500.

New (M. Mechanic)—"Don't Bet on Women" (Fox) (1,400; 25-50). Edmund Lowe a fav with this theatre's fans and may run slightly ahead of average; competition will hold down intake, however, and not over $6,500 to $7,000 expected; last week "Seas Beneath" (Fox) near $6,000.

Metropolitan (Warner-Equity)—"Other Men's Women" (1,300; 25-50). Looks like a fair to better week at $4,500 to $5,000; last week "Resurrection" (U) ran very well, topping $5,000.

Valencia (Loew-UA)—"Inspiration" (M-G) (1,500; 25-35). Doesn't figure to jam 'em but will get a good week at $3,500 or better; last week "Reducing" (M-G) okay at $3,800.

Parkway (Loew-UA) — "Inspiration" (M-G) (1,000; 25-35). Day and dating with Val and will run ahead; should get $4,500; last week "Reducing" (M-G) got $5,200.

Palace (Culture Films, rental)—"Birth" (2,000; 50). Moved here from Hippodrome; should continue good pace for at least another week, and figures about $6,500 this week; third and final week at the Hipp was $7,500.

MINNEAPOLIS

(Continued from page 11)

smash for Marie Dressler; ought to get at least $11,000 this week; very fine; first week $17,200, great.

State (Publix) (2,200; 60)—"Gang Buster" (Par). Women in particular seem to be fighting shy of everything with a gangster label on it here; indications point to around $8,000, fair; last week "Lincoln" (UA) did only $5,400, poor.

Orpheum (RKO) (2,890; 50)—"Millie" (Radio) and vaude. Helen Twelvetrees building a following and this picture across splendidly; should pull nearly $14,000 this week, good; house record broken last week by "Cimarron" (Radio), which grossed around $25,000; length of program caused many to be turned away, but house opened at 9:30 a. m. daily instead of usual time, noon.

Seventh Street (RKO) (1,400; 50)—"Cimarron" (Radio). Second successive loop week; looks as though it may do fully $9,000 here, excellent; last week "Royal Bed" (Radio) drew about $2,800, very bad.

Lyric (Publix) (1,300; 40)—"Follow the Leader" (Par). Ed Wynn's name means little to local film public; picture not favorably received and looks like about poor $3,000;

INCORPORATIONS

California

Sacramento, Feb. 17.

Lyric Amusement Co., of Long Beach, Ltd., County of Los Angeles; capital stock, 600 shares; none subscribed. Arnold Schask, Mort Goldberg, Lew M. Goldberg.

Mass. Corp. Bankrupt

Natick, Mass., Feb. 17.

Harris Theatrical Corp. has been placed into bankruptcy by four creditors.

Aggregate claims are $21,685.

"Passion Flower" (M-G), last week, nearly $4,700.

Aster (Publix) (900; 35)—"Naughty Flirt" (FN). Alice White still able to lure customers here; ought to gross around $2,500; "Oh, for a Man" (Fox) last week, about $2,200, good.

Grand (Publix) (1,100; 35)—"Just Imagine" (Fox). Second loop run. Booked for a full week instead of the customary four days; should do about $3,500, good; last week "Right to Love" (Par) and "Hook, Line and Sinker" (Radio), $3,000.

BOSTON

(Continued from page 11)

bigger houses because of weaker bills.

Estimates for This Week

Met (Publix) (4,380; 50-75)—"Stolen Heaven" (Par). With earlier start (Thursday) than other shows, this house may creep up to $38,000, fair; last week's $42,600 was good for "Once a Sinner" (Fox), and Ellington's Band.

Loew's State (4,000; 40-50)—"Devil to Pay" (UA). Another fair week indicated at $20,000; last week's $24,000 very good for "Dance, Fools, Dance" (M-G).

Keith's (RKO) (4,000; 30-40-50)—"Cimarron" (Radio) (2d week). House looks best bet for this week, the second of present film, will be near $30,000; gross of $35,600 last week.

Boston (RKO) vaudfilm (3,000; 50-60)—"Painted Desert" (Pathe). Dubious prospects for week; looks like only fair $15,000; last week's $15,000 with poor bill on stage and "Right of Way" (FN).

Fenway (1,360; 30-60)—"Captain Applejack" (WB). Will do $4,000 at most; good gross of $5,300 last week on "Scandal Sheet" (Par).

Uptown (1,700; 30-60) — "Sit Tight" (WB). House will get $5,000 this week with student population to draw from; Lent effect will not be so strong. Last week's $7,000 for "Fighting Caravans" (Par) was good.

Scollay (Publix) (2,562; 35-50-60)—"Fighting Caravans" (Par). Start of week good but Lent will hold it to $10,000; last week's $12,000 for "Scandal Sheet" (Par) fair.

Olympia (1,962; 35-50-60)—"Sit Tight" (WB). Around $7,000 this week.

GRIND ITALIAN-MADES IN BELMONT, LEGIT

Belmont, legit on 48th street, New York, has been leased by Transcontinental Talking Pictures for projection of Italian-made talkers. First, "Napoli che Canta" ("When Naples Sings"), made by Cines-Pittaluga, opened Sunday (15).

TTP has the theatre until Sept. 1, with 26 Italian talkers to show on a grind.

New 25c Piece May Be Bi-Centennial Souvenir

Washington, Feb. 17.

Info for boys at the box office. A new quarter-dollar on the way which will roll over the box office tiles in celebration of the 200th anniversary of George Washington's birthday, which will be celebrated all next year.

Secretary of the Treasury Andrew W. Mellon has written a letter to Representative Sol Bloom (Dem.) of New York, assistant director of the Washington Bi-Centennial Commission of 1932, approving a bill to issue special coins for the commemoration of George Washington's 200th birthday anniversary.

The 25c. piece now in circulation is the coin whose design would be changed if the bill introduced in the House of Representatives by Perkins of New Jersey is adopted.

Col Slowing Up

Hollywood, Feb. 17.

Not a wheel's turning at Columbia except in the cutting room, but three pictures are being prepared for immediate casting and production.

These are "The Miracle Woman," Barbara Stanwyck's next, which Frank Capra will direct; "Good Bad Girl," Roy Neill to meg, and "Lover Come Back," Erle C. Kenton directing.

Simmons' Story Adapted

Mike Simmons and Arthur Hoerl have completed the adaptation of "First Aid" for Sono-Art.

It's one of Simmons' magazine yarns.

RKO Mayfair Cutting Off 2 Front Rows, for Sight and More Standees

Two front rows at the RKO Mayfair on Broadway will be taken out, to firstly increase the standing room at the rear of the theatre, but also to help the wrongly constructed sight range down front in the remodeled theatre.

With more room in the Mayfair's rear, it having but a scant lobby, instead of standing around 50 people waiting for seats, it may hold 500.

Meanwhile the RKO theatre dept. is confronted by the sight range. The two front rows complete are useless for screen watching, with dissatisfied patrons in those rows. If not empty, as a rule, their occupants frequently request refunds. Around the sides of the forward front rows also are about 150 other seats outside of a clear vision to the screen.

No Stage

Taking out the rows may remedy this side seat defect, it is thought with a few changes on the stage. The stage in the Mayfair is merely a name. When the theatre was rebuilt by Walter Reade, its owner, for RKO, nothing was left of the former burlesque stage of regular dimensions, which had served for the former Columbia (Mayfair) for 20 years, beyond the back wall and the screen.

Reade had promised RKO he would increase the seating capacity of the once Columbia in the $500,000 remodeling job, from around 1,500 to over 1,900 seats. This he did, but RKO will lose around half of the added capacity in the alterations.

TOP SOCIAL RATING FOR VERSION TALENT

Hollywood, Feb. 17.

Rising to a social position Hollywood film celebrities could never attain, local foreign players have become the cream of foreign social circles.

Los Angeles Spanish and Mexican elements have fallen harder for the film fascination than the others, but any foreign player above an extra has plenty use for his soup and fish. If not working he can still eat often filling in as honored guest.

The glamour of pictures has always hit the foreign element harder than the natives. Dolores Del Rio, Anna Q. Nilsson, Ramon Navarro and others of the silent days had local colonists eating out of their hands. But there weren't enough names to go around. Now there's a version actor for every table.

No consular affair is complete without a gathering of the version tribe.

Indie Booking Pool In Circuit Rivalry

London, Feb. 8.

Reg. Crowe, who will be president of exhibitors' national body (G. E. A.) for 1931, working on another angle of exhibs' booking combine. Plans to get indie exhibs to agree to lay off all films booked to circuits (which means Gaumont-British and Associated British) and to make group booking offers to distribs for any product they will agree to hold out of circuits.

Distributors' Association not likely to play, having inside agreement among themselves not to deal with any kind of booking combine, and Crowe unlikely to be able to pull any one distributor away from agreement.

Dance Rep Ends in Huff

Following reported squabbles over distribution of profits made by the Dance Repertory, Agnes De Mille, considered the Rep's best draw, has quit. Group is now disbanded until next year.

Total intake of the Dance company, backed by Sidney Ross, real estate man and announced legit producer, is given as being $8,500, with $1,800 of that amount as profit. Miss De Mille's share was 10 per cent, against a 30 per cent cut by others in the troupe.

The alleged "unequal distribution" caused Miss De Mille to walk.

PITT M. C.'s SWITCH

Lowry Back in St. Louis—Powell at Stanley—MacDonald at Enright

Pittsburgh, Feb. 17.

Ed Lowry, m. c. at the Stanley for 25 weeks, closes Thursday (19) to take a fortnight vacation and then returns to the Ambassador theatre, St. Louis, March 5. Efforts were made to keep Lowry here but he is under under contract to the Skouras brothers, being loaned to the Stanley during the musicians' strike in St. Louis last fall.

With Lowry leaving, Dick Powell, m. c. at the Enright and previously at the Stanley, will be brought downtown for a short engagement. Brian MacDonald is to succeed Powell at the Enright. Powell reopens at the Stanley this Friday (20) with Ruth Etting as an added attraction.

M-G Halts Versions

(Continued from page 12)

honor save in his own country," the foreigns don't enthuse as much about their native histrionic sons and daughters as they do about a load of Hollywood s. a. The Latins abroad still heave a heavy heave when a Hollywood siren pashes on the screen and this is a strong element in the Metro move.

Gradually curtailing its direct-shot product for dubbing, this studio is expected to give the scyning method a good play, before going back to the direct-shots in anything like the former proportions, either here or abroad.

Current, domestic pictures being made with its regular stars are now being prepared for dubbing. During the production of these pictures special shots are being made, which will simplify later synchronization with voices in the several languages. This is especially true of the Norma Shearer, Joan Crawford and William Haines product.

Before planning a third Spanish version, Columbia is waiting word from New York as to what foreign buyers want, if any, and which domestic already turned out should be put into foreign language. Studio has just finished "Ten Cents a Dance," its second Span version.

Fox at Standstill

Fox is virtually at a standstill, although at this lot it is said that John Stone, in charge of the department will return here within a month with a score or more imports to go into versions of the three chief languages.

Metro with around 80 players, directors and writers under contract, at an average weekly wage of $400, will ship back its foreign talent as soon as their contracts expire, and in some cases will make settlements on time yet to run.

This studio has maintained an executive force with a personnel culled from the domestic department and with top salaries. Just what this high-priced crew will do during the layoff is problematic. This lot has been considered the bell sheep of the majors so far as multi production is concerned, and whatever future steps are taken here will no doubt be followed by the others.

Arthur Loew's Views

Arthur Loew in New York yesterday stated there is no possibility of Metro making foreign pictures abroad.

"We are cutting everything down," he said, "because we have more than a year's product on hand in every language. For four months we will observe the market and reactions. Then we will either continue making multis in Hollywood, will stick to dubbing or give up versions.

"Personally, I am set against making pictures abroad under any conditions."

VOCAL LIBRARY

Prague, Feb. 17.

The A. B. Film Co., in Prague, will establish a national sound-film archive, to contain the voices of noted personages in politics, art and science, so that their utterances can be transmitted to future generations.

The first personage to be recorded will be President Masaryk.

Practical Necker

Extra girl got one job in pictures for value received but didn't get on the credit sheet.

She has since issued her ultimatum to the sweetie: "No billing, no cooing."—*From Variety's Hollywood Bulletin.*

Complete Film Course For New Fox Scribes

Hollywod, Feb. 17.

All new writers brought here by Fox are getting a complete course in picture making on their first assignment.

When the writers start work on their first picture story they follow it through the adaptation and dialog stages. Then sit in with the director when he breaks the story down for shooting.

During shooting of the picture the writer sits on the set with the director and watches his brain child transferred to celluloid. Following this he has the pleasure of watching the cutter putting the pieces together.

If he's still rational after that, the studio expects him to get back on the writing job and turn out stories with a definite idea of the demands and limitations of pictures. The scribe is also expected to have a smattering of the mechanics of picture making which will prevent him from throwing in a flock of story material that is physically impossible to shoot.

Fox believes that this training is necessary for writers unacquainted with picture production, and while it is costly in the beginning it will be a time and money saver in the long run.

First writer getting the run-of-the-studio assignment is Quinn Martin, who went to work on his first story last Monday and is expected to stay with it until he gets an earful of sidewalk criticisms after the preview.

TOO MANY FOREIGNERS FOR 1 WK. IN HAGUE

The Hague, Feb. 17.

Foreign artists keep dropping into Holland by the score. Not a week without foreigners on the bills. This week Paul Wegener, German actor, in "Mary Magdalen" and in "Der Vater."

New London Trio, consisting of Livio Manucci, Boris Pecker and John Pauer, giving a concert.

Spanish Brosa Quartet (Brosa, Rubens, Wise and Pini) with music.

Ludwig Wuellner is giving recitals in German.

This is far too much for one week. Nobody understands how the impresarios who organize these events can make them pay.

U. S. Leads with Czechs

Prague, Feb. 4.

Film statistice published by the Czechoslovak government show that American films still lead in the movie theatres of the country, their number being 1069 in the year 1930, followed by Germany, which offered 504 films.

Twenty-eight American films were censored in 1930 in Czechoslovakia.

SCIENCE SUBJECT

Paris, Feb. 8.

An educational film is being made by Georges Claude, French engineer, who sank a huge tube on the Cuban coast to make electricity through the difference in heat between deep water and surface water.

Film consists mostly of reels shot at the time the work was being done. George Claude is recording a lecture which will be ghost-voiced during the projection.

Spanish "Body" Lineup

Hollywood, Feb. 17.

Fox will start on the Spanish "Body and Soul" ("Squadrons") next week.

George Lewis will play the Charles Farrell part, with the femme lead yet to be decided. Dave Howard will meg.

Wyler on Westerns

Hollywood, Feb. 17.

Robert Wyler is with Columbia to write Westerns.

Pictures intended for Buck Jones.

Star Changes to Now

GAPING L. A. TOURISTS BOOM TABLE MANNERS

Hollywood, Feb. 17.

The question in Hollywood and Los Angeles is not pictures, but "Where to eat?"

With exception of Toronto, Los Angeles is the worst restaurant town in the world. There are about four cafes where it's a bet that the food is good, but with the thousand others it's a short end gamble.

The eateries specialize in swell fronts but the culinary efforts are akin to that of a grease joint at a county fair.

Hollywood has four cafes catering to the picture mob and tourists. The two go hand in hand here; one attracts the other. The tourists to the stars and the stars to their public.

When the stars sit down to eat, it's like feeding time at a circus. The public watches every mouthful. That's how picture people learned to use finger bowls.

Few local restaurants seem to care whether the patrons return. Transients are easy prey.

Cafeterias, once dominating California, are fast passing. One help-yourself spot remains.

EXPLOITATION

(Continued from page 19)

interview in last Sunday's (15) issue. Yarn ran about 2,000 words. "World" was the paper which previously used a similar type story on young Fairbanks and ballyhooed it by plastering the event on its delivery trucks.

A New York daily also recently paid First National $50 for a story actually written by Fairbanks, Jr., but never used it. However, this yarn may yet appear in a national magazine.

Plenty of Exploitation

Mt. Clemens, Mich.

Macomb theatre, drawing capacity crowds Tuesdays with Red Arrow money auctions from the stage, is now conducting a contest for antiques and novelties in connection with the same Red Arrow racket.

This house has kept business good when it was bad by using plenty of exploitation.

Male Beauts

Winnipeg.

Howard Waugh, RKO Capitol, contacted local service clubs for a male beauty contest gag. Marjorie White, Winnipeg girl in pictures, asked him to do this, winner attending theatre as her guest. Winner attends one particular night and introduced by one of acts appearing.

Provided humorous biz for clubs, who in spirit of stunt pick out the homeliest chap and attend in a body to see the fun when all contestants are grouped.

Kids Go for Indians

Ottawa.

For the opening of the Universal serial, "The Indians Are Coming," it was necessary to open Keith's two hours before scheduled time because of the swarm of juveniles.

Harvey Hunt offered lollipops to the first 1,000 children who saw the complete show. He was 400 lollypops short by 1:30 p. m.

Serial booked for Saturday matinees only.

Candy distributed as the children left the theatre to avoid a sticky house. At the end of the first show a slide was used to announce that the candy was then available, and a general exit started, thus making room for the Saturday matinee adult audiences.

Local Publicity

St. Paul.

Paramount capitalized on $15,000,000 civic and private improvement program in a big way and at little cost by shooting the 11 buildings under way, the new bridges and parks and putting it on the screen to the accompaniment of a five-minute synchronized talk from the mayor.

For "Reducing," opening Saturday (21), Alexander has installed scale in front of Paramount with the girls already testing out to see if they weigh over 200 pounds and can crash free. Lots of publicity, with pix, and plenty talk.

Feyder's Paris Plan

Hollywood, Feb. 17.

Jacques Feyder is planning to produce foreign pictures on his own in Paris at the close of his present Metro directing contract.

He intends using Ramon Novarro as star of the starter, if Metro will allow the player this privilege during his next vacation.

(Continued from page 3)

stage supplied 12, or almost half. These are Tibbett, Chevalier, Chatterton, Colbert, Marx Bros., Arliss, Boles, Tobin, Harding, Skinner, Lightner and Brown.

One can be added to the list of present stars if Al Jolson ever makes his scheduled picture. Jolson was the first of the talker stars and remained so for two seasons.

The Musicals

Briefest stardom for picture players was that experienced by those who came and went with the musical talkers. These were seen between 1927 and the present. Among them are some of the most prominent acting names in show business. Others who had equally short lives during the same period were not affected by the musical fade, but passed from more natural causes.

In this combined group were George O'Brien, May McAvoy, Alice White, Charles Murray, Jack Mulhall, Dolores Del Rio, Phyllis Haver, Hoot Gibson, George Sidney, Joseph Schildkraut, Lya DePutti, Dennis King, Eddie Dowling, Moran and Mack, Karl Dane, George K. Arthur, Duncan Sisters, Edward Everett Horton, Pauline Frederick, Irene Bordoni, Eddie Buzzell, Paul Muni, Lenore Ulric, Eddie Quillan, Belle Bennett, Mae Murray, Leo Carillo, Rudy Vallee, Amos 'n' Andy, Sophie Tucker, Paul Whiteman, Fannie Brice, Ted Lewis, George Jessel, Hal Skelly, John McCormack, Van and Schenck and Belle Baker.

Of that list, O'Brien, Murray, Mulhall, Del Rio, Sidney, Horton, Quillan, Bennett remain in pictures, though not as stars.

Back to Work

Phyllis Haver retired to wed Billy Seeman. Buzzell is a director. Dowling is head of a radio disc recording company. Duncan Sisters split after Vivian married Nils Asther. Joe Schenck, of Van and Schenck, is dead. McCormack returned to the concert stage. The others are back to the stage, vaudeville or legit, or inactive.

Those who were stars at the end of 1927 and are starred no longer for various reasons number about 55. Lon Chaney, Milton Sills and Fred Thompson have passed away. Dolores Costello is retired as Mrs. John Barrymore, and Pauline Garon as Mrs. Lowell Sherman. Douglas MacLean has become a director. Billie Dove has been inactive but will return shortly in a Howard Hughes picture. Harry Langdon has been making talker shorts. "Rin-Tin-Tin" (dog) is in vaude. So is Leatrice Joy.

Wallace Beery, Raymond Hatton, Thomas Meighan, Jack Holt, Jackie Coogan, Marie Prevost, Jacqueline Logan, Laura LaPlante, Reginald Denny, Jean Hersholt, Irene Rich and Betty Compson carry on in films with feature billing.

The others were Pola Negri, Elster Ralston, Florence Vidor, Raymond Griffith, W. C. Fields, Ed Wynn (one picture last year), Colleen Moore, Corinne Griffith, Constance Talmadge, Johnny Hines, Vilma Banky (one last year), Gilda Gray, Col. Tim McCoy, Tom Mix, Madge Bellamy, Buck Jones, Red LaRocque, Jetta Goudal, Vera Reynolds, Conrad Veidt, Mary Philbin, Norman Kerry, Glenn Tryon, Monte Blue and Syd Chaplin.

Changes among featured players, several of whom are now close to stardom or touted for it, have been proportionate.

Using Sensitized Raw Stock

Hollywood, Feb. 17.

New sensitized film brought out by Eastman two weeks ago is being tried in Charles R. Rogers' "Registered Woman" and Fox's "Women of All Nations."

Claimed the new film needs only 25% of the light ordinarily used. It costs the same as regular stock.

Oriental Diva

Paris, Feb. 8.

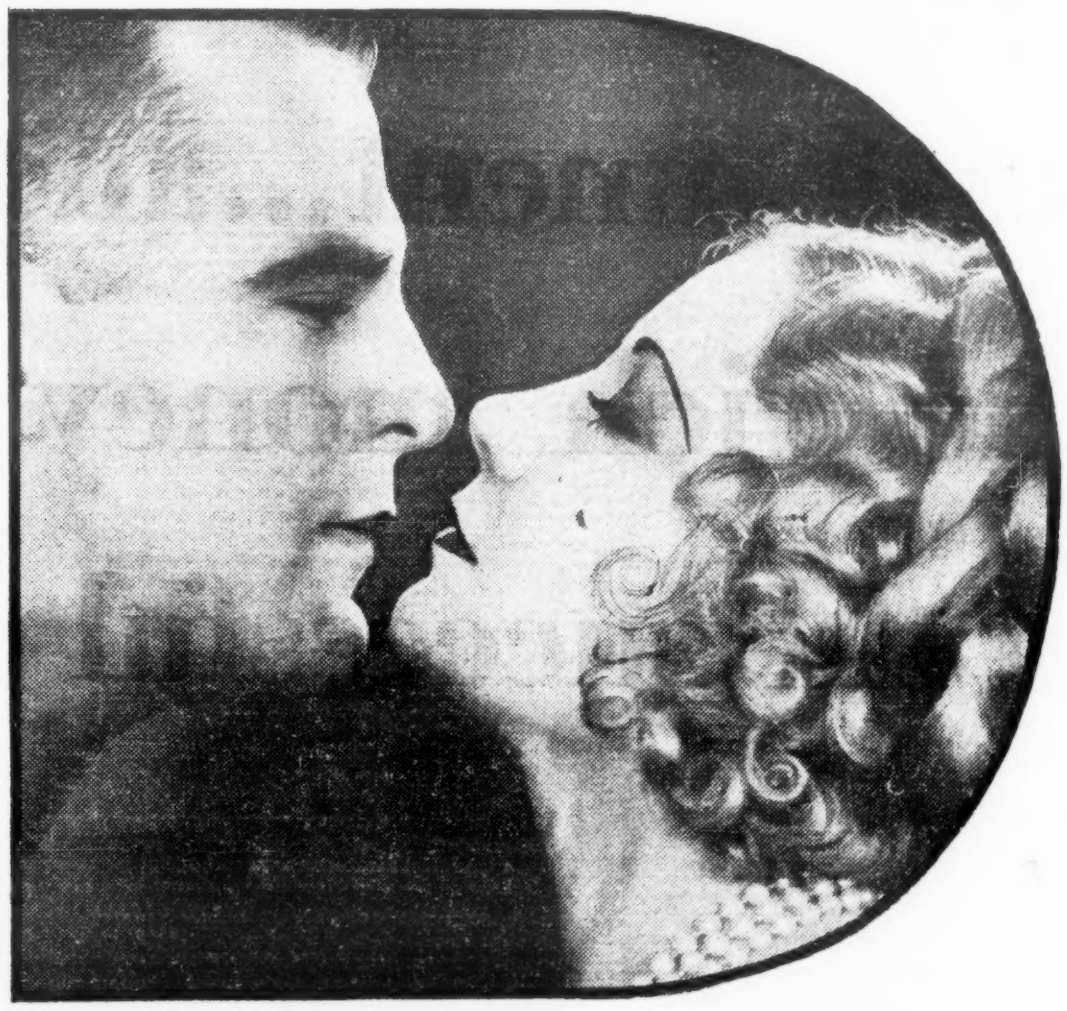
A principal belonging to the Yellow race appeared for the first time at the Opera Comique when Yoshiko Miyakawa sang the title role in "Madame Butterfly."

Performance was so successful that it resulted in immediate offers from various theatres. Girl has been studying in Paris for several months, and may do here a new Japanese opera written by Kosack Yamada, who is due here soon.

Soaring Tiffany Lifts Veil From Royalty Racket In Fun Drama!

A Prince who was only a ham actor. A Princess who was *crazy* about ham. A King who wore carpet slippers on state occasions and used his sceptre as a nutcracker on *all* occasions! Here's comedy drama fit for Kings—by skyhigh-flying New Tiffany. James Cruze's wise-cracking, ultra-modern, money-making exposé of the royalty racket!

"THE COMMAND PERFORMANCE"



A JAMES CRUZE PRODUCTION featuring NEIL HAMILTON and ÚNA MERKEL · directed by WALTER LANG · with Helen Ware · Albert Gran · Lawrence Grant

RICH IN COMEDY · STRONG IN DRAMA · WITH A DELIGHTFUL LOVE STORY · STUDDED WITH STAR PERFORMANCES!

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PARAMOUNT'S

Mighty Hit Opening at the Long Run
Rivoli Theatre, N. Y., Wednesday Night!

Legislation

For Open Kansas Sunday

Topeka, Feb. 17.

First state-wide effort to make Sunday shows possible in Kansas is now on, with petitions circulated in every one of the 105 counties, asking the members of the legislature to support the bill which would repeal the entire Sunday Labor law. It has been more or less enforced for 63 years.

Under the terms of the bill now before the state solons the matter of Sunday labor in any or all forms would be left to the communities through local ordinances. Members of the Kansas Motion Picture Theatre Operators' Association are behind the campaign.

Last fall the people of Wichita in a local election voted for Sunday shows and theatres opened. In face of results of election state officers didn't attempt to enforce the state law which was in no way affected by the local election. Passage of the present bill would legalize action of Attorney-General's office.

Bill for Two Operators

Bridgeport, Feb. 17.

The bill of Senator Eugene Sullivan of this city, requiring film houses in Connecticut with sound picture apparatus to engage two licensed operators to operate the mechanism in picture booths, was before the Judiciary Committee in Hartford.

A delegation of operators, Senator Sullivan and Representative N. J. Buckley of Stamford supported the measure, stating the danger of fires would be lessened with two operators in a booth.

Members of the State Association of Picture Owners, representing the independents, protested against the bill, through Edward Levy of New Haven, its secretary. He said such a law would force small theatres to close.

No Wyo. Bills

Denver, Feb. 17.

No bills unfavorable to theatres in the Wyoming legislature.

Censorship bill in the Colorado house referred to the roads and bridges committee.

Crimping Tex. Bill

Dallas.

In case there is state censorship there'll be no theatre padlocking in Texas. Injunction feature was cut from Representative Hatchitt's bill Saturday (14) by House Committee.

Bill involves obscenities in films, legit shows and prize fight flickers.

Hatchitt's idea, prompted by church factions, would have made it possible to lock almost any picture house on complaint. Significance of committee's prompt decish is the wrecking blow dealt Will Horwitz, indie exhib fight for state censorship. Meaning that even if the law passes, will be hard to enforce, with no weapon left the reformers.

Columbus, Feb. 17.

Newsreel Censoring Bill

Names of Snook, Theora Hix, Judd Gray, Ruth Snyder, Hall-Mills, Peaches Browning were hurled before the state legislature at the hearing on a bill to ban censorship of newsreels in Ohio. Battle raged furiously as theatre owners sought to win support for measure.

Newsreels are cleaner than newspapers, the legislators were told, as witnesses described flamboyant tactics of many dailies in murder cases particularly.

"Variety's" story on actions of the board last November when body charged admission to see cuts from censored films, was hurled into the teeth of censorship proponents.

Final action on the bill expected to be reached late this week.

Making Public A Part

Dubuque, Feb. 17.

Stiff opposition to a proposed 10% amusement tax, now being proposed in a bill before the legislature, is developing and theatres are backing the sentiment of the majority to stifle passage.

Avon is conducting a contest with a prize for suggestions in opposition to passage of the measure. Theatre also offering to send letters to senators and representatives if left in the box office.

Urges all to voice sentiment in the matter. The one to be amused, as is always the case, will foot the bill as admission prices for amusements are down to bed rock and can't do any more sliding.

Indianapolis, Feb. 17.

A tax requiring payment of $3 on every $100 worth of films distributed by film exchanges in this state is provided for in a bill introduced in the State Legislature.

Against Higher Wage

New York City.

Exhibitor leaders in New York State are carrying the fight against higher costs in the projection booth to Albany. Fifteen heads of various state indie organizations go to bat in the State Capitol today (18).

They are not only opposing the operators' latest attempt for a five-day week but they are seeking to have the law of a year ago so revised that only projectionists who work 42 hours and over will be granted a 24-hour rest period.

Protection Solution Solved, Penn. and N. J. Exhibs Are Informed

Philadelphia, Feb. 17.

At last week's meeting of the board of managers of the M. P. T. O. A. of Eastern Pennsylvania, Delaware and Southern New Jersey, it was announced the problem of protection for exhibitors, brought up by the failure of the zoning plan tentatively put into effect recently but afterwards voted down, would be amicably solved by the exchanges. The latter have agreed to give the same protection to all exhibitors which they had before the adoption of the zoning idea.

The Board passed a resolution asking the local exchanges, in serving film to non-theatrical ventures such as benefits, clubs, etc., not to give films less than a year old. It is alleged that the practice of presenting new pictures to such groups, has seriously handicapped the business of nearby professional exhibitors.

Exhibitors were warned to watch their short subjects to see that no advertising matter was permitted to creep in.

At the conclusion of the meeting Jay Emanuel was re-elected chairman of the board.

10 INDIES AT 10c IN MINN., AND BAD BIZ

Minneapolis, Feb. 17.

No less than 10 grind houses (independents) are now showing sound pictures for 10c.

These theatres are particularly hard hit by the unemployment situation, as they cater to the laboring and poorer classes.

Even at the low prices they have been unable to attract a large volume of business during recent months.

F-WC Wants L. A. Par

Los Angeles, Feb. 17.

Fox West Coast has worked up a fresh desire to acquire the Paramount here, only house not included in Publix's Pacific Coast string recently leased for a long term to the Fox chain. It wanted the local Paramount then, failing to close. Now with the house doing much better than at that time it's highly doubtful that Publix will let go.

Oscar S. Oldknow, now in New York, may look in on Publix with a view to opening negotiations.

F-WC and RKO now regularly clock the Paramount house and are borrowing some of its ideas in the way of special attractions, orchestra overtures, etc.

Secret H. O. of One-Day Films Charged in Suit

Los Angeles, Feb. 17.

Copyright infringement suits have been filed by United Artists and Fox against a company operating the Ritz theatre at Balboa Beach to stop an alleged practice of booking a picture for one day and then using it until the exchange picked up the print.

Offenses cited occurred last year.

LATEST TEX OIL TOWN

Longview Getting New House—Publix in with Indie

Dallas, Feb. 17.

Publix, in partnership with East Texas Theatres, will invade the new oil boom town, Longview, with a $250,000 theatre. Figure the flowing gold will raise the 10,000 town to a key spot..

Publix tie-up with East Texas Theatres recently, following that indie circuit's swift expansion in the last couple of years.

MPTOA EXHIBS HOLDING N. Y. MEETING

Immediately in the wake of the Allied Exhibitor convention in Chicago and money drive the Motion Picture Theatre Owners of America are calling a meeting of its directorate to do some fortifying of its own.

Building the MPTOA, in which 90% of the affiliated theatres and producer circuits are now represented, into a 100% theatre-owner organization is understood to be the underlying purpose of the special session, to be called during the next two weeks. M. A. Lightman, MPTOA president, is due to arrive in Manhattan before the end of the week, armed with a box office survey to present to his directors.

Unemployed Kept Away From "Red" Agitators By Theatre's Free Mat

London, Feb. 17.

With several communist or "red" agitators in this city attempting to form an organization among the unemployed, local theatres came to the rescue during the past few days and admitted free about 1,500 out-of work to the matinees. Request was received by the theatre managers from Superintendent Harry Wray, of the government employment bureau.

The men were formed in line at the government office and marched in a body to the different theatres where they were kept out of touch with the "red' 'agitators.

Comerford Building Up Another Big Circuit, with 65 Houses Now

Mike Comerford has decided to stay in show business and work himself back to even a stronger position than when he sold approximately 80 of his theatres to Paramount-Publix.

Comerford now has 65 theatres and is out to acquire more. Just 18 of the 24 theatres he is now operating in Pennsylvania are first runs.

Comerford is concentrating on New York State rather than the Philadelphia area, where the competition among high-class first runs, of the kind he sold, is keen and where the congestion is thicker.

In New York Comerford has 35 houses, practically all of which are first run in their localities. The latest deal to be closed in this expansion was that of the Kornblite circuit at Binghamton, whereby Comerford acquired nine houses.

Contrary to reports that he was being squeezed out of territories in Pennsylvania through lack of product and that he is considering closing the Fay, Philadelphia, because of that reason, Comerford's "in" is reported within his own organization to be as strong as ever.

Par Takes Friehofer's 3 Suburban Houses in Phi'ly; Maybe Others

Philadelphia, Feb. 17.

That Paramount is determined to carry on its warfare against Warner Brothers here and entrench itself more securely in Philly was further demonstrated by the announcement of the final consummation of the deal between Paramount and William Friehofer, local independent. Under it Par takes over the three big Friehofer neighborhood houses, Tower, Roosevelt and Frankford.

At the same time, it is understood that similar negotiations have been made relative to the Nixon and other theatres on 52d street, which will eventually mean their acquisition by Paramount. The latter deal lacks only the confirmation of Fred G. Nixon-Nirdlinger, now vacationing in Switzerland, who has a large interest in this circuit.

There is persistent and never entirely-denied report Paramount will build four new houses here, one at least in the downtown section. Sites mentioned for the latter include 17th and Market, where Fox once intended to erect a 5,000-seater, and 20th and Market.

As opposed to this rumor, there is another which has Paramount unwilling to build, downtown at least, in Philly right now in this period. Instead, says this rumor, it may take over one or maybe two downtown houses, with the Chestnut, Erlanger and Shubert mentioned.

The little Arcadia, capacity 600, is Par's only downtown outlet besides Keith's.

1st Flesh in Years in Galveston; 1 Act and N. G.

Galveston, Feb. 17.

Five Rockets, girl dance act, added to bill at Queen theatre, Publix, for three days in effort to boost mid-week biz.

First flesh in a local theatre in years. Girls were liked, but gave no especial strength, and no indications experiment will be repeated soon.

WITHOUT FILM, THEATRE DARK

Minneapolis, Feb. 17.

Because practically all the available picture product is tied up by Publix and RKO, the Pantages theatre, located on the best corner and valued at more than half a million dollars, stands idle. It will be dark indefinitely.

With the exception of a few weeks in the early part of the winter, it has been closed since early last summer. Alex Pantages is out the heavy taxes as well as the interest on the investment.

The theatre has sound, seats 1,600 people and recently had new seats and a cooling and ventilating plant installed.

With no pictures obtainable the problem apparently is too big a one for Pantages to solve.

PUBLIX APPROPRIATES FOR MGRS. INCREASES

Publix is said to have recently made an appropriation for increases of house staffs, starting with managers.

Not stated when the increases are to go into effect, but during this year.

Rialto, L'sville, Leased

Louisville, Feb. 17.

Fourth Avenue Amusement Co., local, operating 20 theatres in Kentucky and Indiana, has leased from the United Theatres Co. (subsid of RKO), Cincinnati, the RKO Rialto, for 15 years at an aggregate rental of $1,500,000. It carries an option to purchase the property.

George Sine will manage the Rialto, replacing Jack Boswell, manager for United, who is being switched to the Mary Anderson, the other Libson house here. No other changes in personnel indicated.

Mgr. Helping Poor

New Britain, Conn., Feb. 17.

Peter Perokas of the Palace is building up good will.

Perokas has been particularly active in aiding the needy of the city. Last week he donated 500 loaves of bread as well as five tons of coal to needy families.

Pathe News' Asst. Ed.

Harold E. Wordsell has been appointed assistant editor of the Pathe News. He helps Edward Percy Howard, new editor.

Wordsell was with Courtland Smith for many years when Smith was with Fox.

Picture Possibilities

"Rock Me Julie"—Unfavorable

"ROCK ME, JULIE" (Drama, Green & Gensler, Royale).

Family reunion story. Incoherent. Taken off after one week and not for pictures anyhow. *Ibee.*

"Barretts of Wimpole St."—Questionable

"BARRETTS OF WIMPOLE STREET" (Drama, Katharine Cornell, Empire).

May make a picture on the Robert Browning background. Presented also in London and film rights may be controlled there. *Ibee.*

"As You Desire Me"—Unfavorable

"AS YOU DESIRE ME" (Drama, Lee Shubert, Maxine Elliott's).

From the Italian; has little indication of having screen value. *Ibee.*

"Private Lives" Favorable

"PRIVATE LIVES" (Comedy; Times Sq.). Light conversational comedy of five people. Main scene slapstick. Could be built up for comedy feature or cut down to two-reeler, short preferable. One couch scene would have to be tampered with for the screen. *Sime.*

"In the Best of Families"—Unfavorable

"IN THE BEST OF FAMILIES" (Farce, Thomas Kilpatrick, Bijou). Story is about a foundling left on a doorstep with all the male members of the family under suspicion. *Ibee.*

"Doctor X"—Unfavorable

"DOCTOR X" (Mystery, Brandt, Hudson). Too goofy to be considered.

"Hobo" Unfavorable

"HOBO" (Drama, James W. Elliott, Morosco).

A play of hoboes, prosties and revivalists, without much real drama. *Ibee.*

"Next To The Firehouse" Unfavorable

"SHE LIVED NEXT TO THE FIREHOUSE" (Farce, L. Lawrence Weber, Longacre).

Dated in the "gay 90's," a farce idea that would not be usable for pictures. *Ibee.*

The Meddling Censor Menace

By Jack O'Connell

(Managing Director, Vita-Temple Theatre, Toledo)

Toledo, Feb. 7.

PROLOGUE

Listen, my children, and you shall hear,
Of a hidden dungeon, dark and drear,
Buried beneath the State house halls,
With blood on the floor and slime on the walls.

There reigns a big, bad bogey man,
He looks as mean as anyone can.
Sits on his throne, sceptre in hand,
Ready his legions to command.

Suddenly from the Stygian pall
Appears a light on the opposite wall.
Weird figures dance in the square of light,
'Tis truly an awe-inspiring sight.

"Oh, ho!" cries the king in fiendish glee.
"Odd's bodkins! Zounds! Oh my! Oh me!
"What have we here? A movie show?
"Lead me to it Come on, let's go!"

With hawk-like beak protruding far,
Over the stub of a nickel cigar,
His undershot jaw munching away
As if on a cud—he watches the play.

Muttering curses now and then
On all these moronic movie men.
Suddenly to his feet he leaps
And pounds the throne—"Stop!" he shrieks.

"Do not these imbecile half-wits know
They can't get away with a dirty show?
Won't they learn it injures the childish brain
Of the weak-minded people in my domain.

"You say the title is 'Red Riding Hood'?
I don't give a dam if it's bad or good!
There'll be no scarlet women shown!"
As long as I hold on to the throne

The third largest industry in the world's greatest nation submits to outside attacks from blue-nosed snoopers and legalized film destroyers sanctioned by various states of our union—permits itself to be the catspaw of self-appointed social reformers, uplift leagues and busybodies in general without once raising a hand in real protest or demanding its rights as a great industry, an integral part of this country's national life.

Are we of this motion picture industry the bad boys of the nation who must be scolded and put off to bed if we rebel at wearing pink ribbons in our panties? Are we weak in our determination to keep this industry ever climbing to the heights? Or are we men and women who have the courage to defend our work from the attacks of the professional meddler, who has nothing to lose and everything to gain?

The motion picture is a medium of expression, not unlike the newspaper, the magazine, the novel, the radio or the stage play. Yet it is the only medium submitting to the nefarious interferences of unqualified censors.

Why?

There can be only one answer. These great personages, appointed by some state politician, gifted with the omnipotent intelligence of supernatural beings, have decreed that the masses who seek enjoyment and recreation through the medium of the motion pictures are moronic—incapable of using their own judgment.

Ridiculous

People are pretty much the same the country over. Different sections may develop different customs, but morally any part of the country might safely be considered a cross section of the entire nation. Granting this, why should a picture be shown in one state and held up in another? It seems ridiculous, doesn't it?

The truth is that state censorship not only is ridiculous in its entirety but is an unjustifiable violation of the personal liberty of the people of this country. A handful of political plum-seekers, ignorant of art and probably a lot of other things, is no more qualified to prescribe what the citizens of this free nation shall see on the screen than is the Anti-Saloon League to tell them what they should drink. Motion picture censorship is much easier to maintain, of course, than prohibition, for the primary reason that it is simple to control the source, but it certainly is no more justified.

Mr. Podunkville

The same sort of organizations foster both these monstrosities. Mrs. John Henry Doe, leader of society in Podunkville, tires of bridge and decides on a new afternoon pastime. She calls together the members of her club and presto! in a twinkling is born another public nuisance—the Podunkville Women's Better Film Club—formed for the purpose of exerting its influence to the end that Podunkville will have only the better type of motion pictures.

The fiery blood of the Crusaders courses through their veins. They have a cause. Mrs. John Henry Doe decides to clean up pictures and let the housecleaning go hang. The cloak of purity on her shoulders—her soul filled with a desire to preserve the morals of Podunkville—a spirit of fire and determination in her eye and she descends on our helpless industry.

A list of what the members think are the 10 best pictures of the year is submitted to the local newspaper. The ladies gather on the front porch to have their picture taken for the paper.

From then on, the girls have a new afternoon hobby and intend to get their fun out of while still hot on the subject, at the same time making a name for themselves as guardians of the virtue of their fair town.

The Local Manager

The bewildered local theatre manager is their first target. He is called upon and asked to serve on a committee with the women, thereby lending that august body a professional touch. He is asked for his opinion on that great French picture—wouldn't it be nice if pictures like that could be shown to the folks of Podunkville? And doesn't he think the ballet scene from "Rigoletto" would be wonderful on the screen? And doesn't he think that something could be done about the off-color pictures—you know, those indecent ones?

Then Mrs. John Henry Doe interrupts the questioning by bringing forth a letter which she had placed between the pages of "The Well of Loneliness"—it is a letter from Mr. Hays complimenting them on their splendid work. "Of course you realize, Mr. Odeon (to the bewildered exhibitor) that our work is nationally known and we can force our demands if necessary," etc. And so it goes.

The mockery of the whole scheme of censorship, local and state, is distasteful to all independent, decent thinking Americans. With the advent of dialogue on the screen and the remarkable artistic strides achieved in the last three years, theatregoers have come to realize how vital a part of the daily life of this nation the motion picture has become.

They now are beginning to rebel against the yoke of censorship and realize that it is an evil that should be forever abolished. To this end the leading newspapers, the intelligent millions in this nation who appreciate the value of motion pictures and esp cially every theatre manager and owner should give whole-hearted support.

Why?

If a picture is good enough to appear in 40 states, why isn't it good enough to appear in the eight others? Why should two or three persons be empowered to decide what is good or bad for our morals? Why should a prison picture be held up in one state in the Union simply because that state suffered a disastrous prison fire (which the political party in power was anxious to have the public forget)? And why was that same picture finally passed after the newspapers of the state demanded action?

A motion picture of a current musical show is made. It is submitted to the all-wise judgment of the state censor. The couple of office girls who look at pictures while the censor is busy elsewhere throw up their hands and demand that the girls in the chorus have on their red flannels—sans beads—to put it bluntly—naked.

That same show appears at the local opera house as a stage attraction and the members of the Women's Better Film Club, in fact, anyone who can dig up three-fifty, dash madly for orchestra seats to watch those same girls do their stuff—sans flannels.

What is this Justice?

BUT—

EPILOGUE

Listen, my children, and you shall hear
Of a giant who slept for many a year,
Secure in the dream that none could be
So powerful and mighty and strong as he.

One day he awoke with a strange, dull pain
That chilled his feet and numbed his brain.
"I wonder what can be wrong?" said he.
"Surely nothing could injure me."

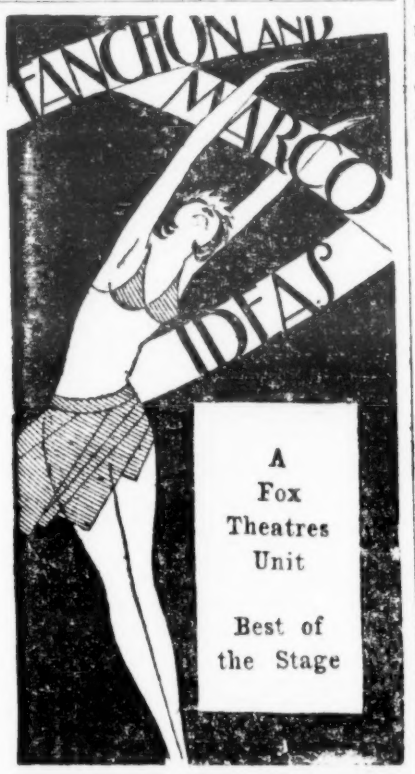
He hunted and searched and found at length
The thing that had been sapping his strength
Hidden beneath some rotten boards—
A dozen insects with beaks like swords.

Then loud he roared in righteous wrath,
And ground those insects in his path.
"I may be full of holes," he said,
"But I'll show you that I'm far from dead.

"I've slept too long, and I'm afraid
That people have laughed at the sight I made.
But I've killed these lousy insects now,
And I'll never slumber again, I vow."

L'Envoi

Although we've had to resort to verse
(And admit it couldn't be very much worse),
There's a moral here that affects your purse.
So let's get together to fight this curse
Before we all need a full-time nurse.



Boris Petroff
Presents
Don SANTO and BUTLER Exie
in "Cupids Carnival"
Week Feb. 20, Publix-Paramount, New York
Week Feb. 27, Publix-Paramount, Brooklyn
Personal Management, MAURICE L. GREENWALD
Direction, NAT KALCHEIM, WILLIAM MORRIS OFFICE

Theatres Keep Downtown Alive, Say L. A. Merchants

Los Angeles, Feb. 17.

Crediting downtown theatres with adding materially to night life and promoting business for merchants the Downtown Business Men Ass'n. urges more and better cooperation between the two in its annual report.

Midnight shows particularily are stressed in their importance to the merchants, who acknowledge the extra shows are responsible for thousands of window shoppers.

WB in Scranton?

Scranton, Pa., Feb. 17.

Reports persist that Warners are trying to break in here. Real estate circles have story that WB has option on central city site, 120 foot frontage, but wants financing to the tune of $800,000.

Reported truce between Warners and Par in the former Comerford territory is off, with the Grand, 300-seater in the outskirts, having the only run of "Doorway to Hell," "Illicit," "Life of the Party" and other WB films, first slated for Par's central city houses.

Girl Cashier Disobeyed Bandit and Saved Money

Pittsburgh, Feb. 17.

Anna Zyrek's refusal to hand over the cash in the Enright box office Saturday night when a bandit pushed a revolver through the cage saved the Warner house in East Liberty a couple of thousand dollars. Miss Zyrek is a ticket seller at the Enright. Despite the bandit's warning not to press a button, which sounds an alarm in the check room, she did so. The bandit immediately got on a side street, followed by Frank Roberts, Enright manager, who lost him in the chase.

There was a long line at the ticket window at the time and the bandit was in line, obviously awaiting his turn to buy a ticket. When he reached the cage, however, he pushed through a pistol instead of money.

Own Poster Dept.

Chicago, Feb. 17.

Balaban & Katz has organized its own poster department. It will include a special studio and be headed by Boris Reidel.

Fronts and posters for Chicago Publix theatres average between $150,000 and $200,000 annually. Under the new plan economies are anticipated.

Bandits Fear Dark

Pittsburgh, Feb. 17.

Lone bandit attempted to rob the Alvin box office, but was frustrated by Percy Roberts, assistant treasurer.

Roberts told police he noticed the man waiting in the lobby for some time before the attempted robbery. When the lobby crowd disappeared inside the theatre, the bandit stepped up to the cage, thrust a gun between the bars and demanded the cash.

The assistant treasurer dropped to the floor, crawled into the main office and threw off the light switch. The bandit became frightened and ran.

Foremost Film Writers and Dialogicians

Six Top Money Directors for 1930
and
William Slavens Grover
McNUTT-JONES
Wrote for FOUR of Them

HORACE JACKSON
WRITING FOR
PATHE

RALPH SPENCE
R-K-O

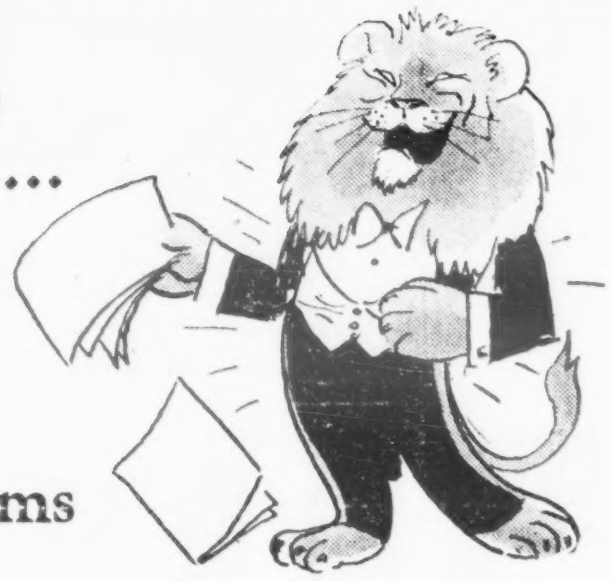
CYRUS WOOD
"CUCKOOS"

JOSEPH JACKSON
WRITER
Under Contract to
Warner Bros.

PARDON MY LAUGHTER!

I pick up the trade papers....

I learn from the ads how great every company seems to be—



AND THEN—

I turn to the section where box-office reports are printed

—and it's the same sweet story....

M-G-M LEADS IN 7 CITIES OUT OF 11—

MARION DAVIES

"IT'S A WISE CHILD" ran a year on Broadway. Keen competition for film rights, but M-G-M knew it was perfect for Marion, so here it is—and how!

JOAN CRAWFORD

"DANCE FOOLS DANCE" is better than "PAID." That's a large statement to make but your box-office will back it up!

NORMA SHEARER

"STRANGERS MAY KISS" brings Norma to a waiting public, authored by Ursula Parrott and with Bob Montgomery, both important factors in the success of "DIVORCEE."

LAWRENCE TIBBETT

"THE SOUTHERNER" gives Tibbett an utterly "different" role. Every trade reviewer who has seen it, predicts it will be the season's surprise.

CONSTANCE BENNETT

"THE EASIEST WAY" is typical of M-G-M's handling of an important box-office star. This great stage drama is a fascinating screen entertainment.

WALLACE BEERY

"THE SECRET SIX" is a real follow-up to "THE BIG HOUSE." The same director, George Hill, has made another gripping box-office drama.

METRO-GOLDWYN-MAYER

It's a pleasure!

We're SORRY-

But the thousand and one exhibitors who have asked for immediate playing time for

50 MILLION FRENCHMEN

will have to wait just a few weeks longer

We know it's the greatest comedy concoction this business has ever seen—*(although exhibs seem to think they alone discovered this fact)*

We know you want to play it before your competitor gets wise to it—*(but your competitor has already made the same request as you)*

We know its exactly the thing your box-office needs—*(and that's why we're rushing prints as fast as humanly possible)*

In the meantime you can break records in regular week-after-week fashion with

"ILLICIT", Barbara Stanwyck's great triumph; DOORWAY TO HELL, which lifted Chicago to the biggest business in the last three seasons; MY PAST, the tell tale autobiograpy of Dora Macy's life which introduces a new and greater Bebe Daniels; SIT TIGHT, with not just one, but TWO BIG STARS—Winnie Lightner and Joe E. Brown and a host of hits that only the dependable WARNER BROS. are in a position to deliver right now!

and **FIFTY MILLION FRENCHMEN**

will be available soon!

MUTTERLIEBE

(Continued from page 14)

only once throughout 81 minutes. Three people are credited with the writing. Not one found a new idea.

A young couple have been married five years when they find that they can't have children. So the young husband picks on the next door neighbor's daughter. She announces she is about to have a baby, so the wife leaves and a suit for divorce is filed. In the big city the wife gets a job as a nurse in the home of a flirtatious woman. The baby falls in love with her and she with the child. When the mother fires her on a whim she kidnaps the child. She is arrested. The judge sympathizes and frees her. The baby's father gets divorced and gives her back the job.

This is slapped on with heavy sentimentality. Even the synchronization sounds like a variation of "Hearts and Flowers."

Frau Porten is bad as the wife and nurse. There's a limit to the sadness one person can place on exhibit. Gustav Diesel, as the young husband, gives an exceptionally good performance and Inge Landgut is an excellent screen child. Direction is much too heavy and photography ordinary.

Too sentimental for the arties, this may find a limited audience appeal in selected neighborhood houses. There are people who like this sort of thing. Problem will be to find them.

Harry Liebman, formerly with Warners Music Sales Department, transferred back to DeSylva, Brown & Henderson, in charge of sales.

THE NEW HAVEN PARAMOUNT BAND and ORCHESTRA

AT PUBLIX PRODUCTION HOUSE

Fourth Season

Thanks to Boris Morros

Music and Production Department

RAY TROTTA
Trumpet
JOHN AZEVEDO
Trumpet
FRANK HENRY
Trombone
JIM ODRICH
Reeds-String
GEORGE COSMAR
Reeds
SOL AMATO
Reeds-Flute
SOL SPINELLI
Violin
PETE LORO
Violin
CLIFF PASCARELLA
Banjo-Violin
MARTY DALE
Piano-Violin
ART EHEHALT
Bass
RUSS SPANG
Percussion
KEARNY WALTON
Master of Ceremonies
HENRY BUSSE
Musical Director
EDDIE WEAVER
Feature Organist

Le Mystere de la Chambre Jaune

("Mystery of the Yellow Room")
(FRENCH MADE)

Osso production and distribution. Made in the Natan Paris studios from novel by Gaston Leroux. French dialog. Directed by Marcel l'Herbier. RCA sound. Running time 96 minutes. At the Marivaux, Paris, Feb. 6. Cast: Hugette Ex-Duflos, Roland Toutain, Belieres, Maxime Desjardins, Kiesa Kouprine, Redgie, Van Daele, Marcel Vibert, G. Treville, Kerly.

A distinct hit, which opened at the Marivaux, to break all records as it has also done in Brussels. A sure success for Osso, and most interesting to local exhibitors who bought his product on the strength of his name before he started producing. It again evidences Osso's knack of appreciating boxoffice values, associating in the film the very popular title of a best seller mystery novel, and Hugette Ex-Duflos, whose name means much locally.

Story is that of the attempted murder of the daughter of a scientist, the murderer's identity being finally revealed by a young reporter assigned to the case with the usual surprise punch at the end of a courtroom scene.

Film was originally made with continuity too closely following the novel. Resulted in the audience being unable to follow events until the film had run for some time. This has been adjusted. Photography and sound are fair, but the direction is good.

Roland Toutain is doing his first big part in a film, and steals the picture as the young reporter. Has youth and sprightliness, can troupe, and is apparently unconscious of the camera besides photographing well. He was well known as a stunt aviator.

Rest of the cast supports him nicely. Hugette Ex-Duflos of the Comedie Francaise is a true star and belongs there. She acts for the stage, not the screen, and legit footlights are kinder than the camera.

Another mystery meller, but there is no question that the French like them. This one is sure boxoffice here. It should do well in those U. S. houses playing foreign talkers in their native tongue. *Maxi.*

L'ETRANGERE

("The Foreigner")
(FRENCH MADE)

Jean de la Cour production. Released by Cosmograph Films. Directed by Gaston Ravel. Made in Epinay near Paris. Tobis Klangfilm sound. From a play of same name by Adexandre Dumas Fils. Running time, 95 mins. At the Olympia, Paris, Feb. 6. French dialog.

Mrs. Clarkson.....Elvire Popesco
The Duke of Septmonts.....Fernand Fabre
The Duchess of Septmonts....Cady Winter
Clarkson.....Henri Debain
Mauriceau.....Emile Drain
The Planter.....Maxuidian
The Colored Girl.....Tonia Navar
Gerard.....Jean Gerard

Native dialog razzed for several reasons. Action has been made exceedingly slow by the direction. Story of the half-century-old meller is somewhat out of date. Also sound is irregular.

Story is that of a woman who marries a rich American with the only aim of obtaining enough money to bring to heel all men who have wronged women. Her first job is the man who seduced and abandoned her mother. Later, she falls in love with her husband's male secretary but eventually surrenders him to the right woman. This was a stage hit long ago, but is entirely unconvincing on the screen.

Despite the fact that the cast contains an unusual proportion of Comedie Francaise talent, as represented by Emile Drain and Tonia Navar, acting is only fair all 'round. Elvire Popesco distinctly stands out as the star. Photography is good.

Very few outdoor shots, but many ambitious interiors, Germanic in appearance. Sound was so bad that the Olympia management had part sound retakes made on discs, interpolating them in the necessary places and thus doing away with sound tracks for the sequences. Just for the sticks over here and not too strong for the foreign-version houses in the States. *Maxi.*

Kopeueber Ins Glueck

("Head First Into Fortune")
(FRENCH MADE)
(German Version)

German version of Pathe-Natan production and Vereinigte Starfilm release. Management Hans Steinhoff. Manuscript according to an idea of Bruno Hardt-Warden by Richard Arvay and Charlie Roellinghoff. Music and songs by Walter Kollo. Photography by Carl Puth and Armenise; sound Dr. Karl Lievermann. Recorded on RCA-Photophone. Starring Jenny Jugo, Alexa Engstroem, Fritz Schulz, Truus van Aalten, Berte Ostyn, Szoeke Szakall, Curt Lilien, Austin Egen, Albert Paulig and Eugen Rex. Running time, 86 mins. At Atrium, Berlin, Feb. 3.

One of the many German mediocre films which will probably show fair returns. Idea is appealing and cute, but the film itself is boring and stupid despite Richard Arbey, a good novelist, and Charlie Roellinghoff, a keen essayist and satirist. It may have a chance in certain American spots.

Hans Steinhoff's staging can only be called fair; the acting is stiff and uncertain. Steinhoff is constantly reverting from hoke to straight comedy without being able to decide upon a definite course. He has some gifted actors at his disposal, especially as regards the comedian, Szoeke Szakall, and the splendid Fritz Schulz. In addition there is the pretty and charming Jenny Jugo. Alexa Engstroem is pretty, but not very gifted. The other actors in no way distinguished themselves. Walter Kollo remained on the same level, his songs showed no special inspiration. Sound is not above average. *Magnus.*

L'AVIATEUR

("The Aviator")
(WB FRENCH VERSION)

Paris, Feb. 2.

Warner Brothers' production and release, French version made with a French cast, under the supervision of Jean Daumery, in Hollywood. Recorded on disc and film. Running time, 70 mins. At the Cinema des Champs Elysees, Jan. 30. Cast: Jeanne Helbing, Douglas Fairbanks, Jr., Vital, Rolla Norman, Jacques Lory.

A likely money maker over here for Warners, which already has scored with "Contre Enquete," the firm's first Hollywoodian French picture. Film could not have cost anything like what it looks since the exterior stuff and trick photography could be lifted from the American version.

Film was very well received, public appreciating particularly the humor of the preposterous stunts in the aerial fight. Many films have already shown straight flying stunts, but flying gags such as these are a welcome novelty.

In tempo, direction and camera work the production bears the Hollywood stamp. It is locally released with sound on film or on disc. This print had sound on film, occasionally faulty.

Cast is good. Jeanne Helbling is satisfactory, despite an unsympathetic part, and Douglas Fairbanks, Jr., speaks French very well for an American, but could not act in a French film except as an American, thus justifying his accent. Vital and Rolla Norman, respectively the companion and the rival of Fairbanks, are both okay. Jacques Lory, the Hollywood correspondent of a French paper, photographs well and scores heavily on comedy.

Production is to be considered a big asset for Warner's local distribution. *Maxi.*

LE CHANT DU BANDIT

("Rogue Song")
(M-G FOREIGN VERSION)

Paris, Jan. 30.

This is Metro's "Rogue Song" adapted for French consumption by eliminating all dialog, except for Lawrence Tibbett's songs. Dialog is replaced by inserted titles in French and English.

Film was nicely received, the audience appreciating Tibbett's voice, the Laurel and Hardy gags, and the fine color work. Production evidently loses much of its value by the cutting of the dialog, which at times is painfully apparent. Also the editing seems to have been done in somewhat of a hurry, inserted titles being often faulty. Effect of the bandit's arrest is also somewhat marred by one of the Russian soldiers suddenly shouting "Go get them" in English, the one item of dialog on the sound track which escaped the editor.

Fact that the public likes the film, despite the current number of French talkers shown, is of special interest. This is because it is to be anticipated that it will be necessary for French exhibitors to screen an increasing number of American synchronized films when the dearth of suitable talkers makes itself felt in a few months. *Maxi.*

NAR ROSORNA SLA-UT

("A Hole in the Wall")
(FRENCH MADE)
(Swedish Version)

Paramount production and release made in Joinville, France. Story by Yves Morande. Direction Edvin Adolphson. At the 5th Ave. Playhouse, N. Y., on grind beginning Feb. 7. Running time, 101 mins.

Grevinnan Charlotte.....Karin Swanstrom
Greven .....Nile Wahlbom
Greven's Daughter.....Margita Alfven
Hennes Fastman.....Sven Gustafson
Attorney .....Uno Henning
Madame Jeanne.....Anna-Lisa Baude
Attorney's Secretary.....Elsa de Castro
Butler .....Viking Ringheim
Maids.....Else Marie Hensen, Sven Garbo

This is a Swedish version of the first feature length film turned out by Paramount at Joinville. It shows, more than anything, that Par still has a long way to go on the other side before it can turn out first class material according to Hollywood standards. Hard to conceive of this being anything but a programmer even in its native country.

Story is one of those things. The struggling young attorney goes out to hock some family heirlooms. He sees an old book and glancing through it finds instructions showing where a tremendous fortune is hidden in the wall of somebody's castle. Off he goes, becomes chauffeur to the family, finds the money and marries the daughter.

They play around with this for almost two hours. And for laughs there is an elderly woman who uses baby talk on her hound, a ford which has to be shaken to start, a lawyer who picks up the phone and says a lot of big things to impress a visitor, only to find the visitor has come to install the phone, etc.

Acting is mediocre except for the old lady, who is a pint size edition of Marie Dressler. Karin Swanstrom is the name and a real performer. Hero is supposed to be a handsome lad whom all the femmes go for. Four of them go in the picture. Gustafson looks okay, but can't sell himself. Maybe it's a lack of experience. Photography is spotty, and recording is bad. The lone song comes out as a screech.

Only for the Swedish areas.

Das Maedel von der Reeperbahn

("The Girl From the Reeperbahn")
(GERMAN MADE)

Produced by Sonor Film Co. of Prague and Berlin. Distributed in U. S. through Talking Picture Epics, Inc. Directed by Karl Anton and based on story by Benno Vigny. Tobis-Klangfilm recording. At the Central, N. Y., beginning Jan. 31. Running time, 90 mins. Twice daily at $1.50 top.

Uwe Bull.....Hans Von Schlettow
Hanna .....Olga Tschekova
Jens .....Josef Rowensky
Margot .....Trude Berliner
Pepito .....Andre Pilot

One of the best shown here as produced overseas. A certain bet for German areas in this country and so well told, enacted, and put together that it holds interest throughout even for fans who don't understand the language.

Drew heavily over the weekend and so satisfying that $1 payees applauded, which is something rare on Broadway and particularly for the Central.

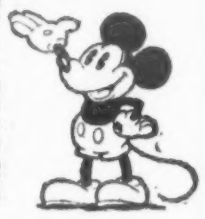
Story is simple and projected in clear and clean-cut fashion. Ger-

(Continued on page 78)

"VARIETY'S"

European Correspondent Wires from Budapest:—

"In this disastrous show season the one picture audiences fall for—and by no means only the kids — are the MICKEY MOUSE cartoons — performances are given with nothing but newsreels and six or seven MICKEY MOUSE films."



National Screen Service Trailers

are the backbone of Talking Picture Advertising

New York—126 West 46th St.
Chicago—810 South Wabash Ave.
Los Angeles—1922 S. Vermont Ave.

The Idea of the Picture was to show the new "Shorts" affected by the more daring golfers this season, but Don Santo stole all the thunder by his "stance" if it could be called that.

DON SANTO and **EXIE BUTLER** are appearing at the Publix Paramount, New York, week of Feb. 20, and Publix Paramount, Brooklyn, week of Feb. 27 in Boris Petroff's "Cupid's Carnival."

IVIE ANDERSON

FEATURED SINGER

with DUKE ELLINGTON'S BAND
BREAKING ALL RECORDS
at ORIENTAL, CHICAGO, Week Feb. 13
REGAL, Week Feb. 20
NOW PLAYING 20TH WEEK
GRAND TERRACE CAFE

FORD, MARSHALL and JONES

"THREE BLACK ACES"

NOW FEATURED AT ORIENTAL, CHICAGO, WEEK FEB. 13th
UPTOWN, PARADISE, TIVOLI, FISHER-DETROIT TO FOLLOW
Thanks to DUKE ELLINGTON and HIS WONDERFUL BAND, NAN ELLIOT, WILLIAM MORRIS OFFICE
RKO MILLES INGALLS, JACK CURTIS OFFICE

"VARIETY" said:
"Modern vaude personified. Fast stepping, nice harmony singing. Three smartly dressed colored boys who tear it off from the start and set a dizzy pace that never ends."

ELISSA LANDI

Elissa Landi went on the stage in search of something to write about — and promptly became something to write about herself. She published two novels while acquiring the acting art — which proves she was right both ways.

Born in Venice, educated in England, speaking four languages, Miss Landi meets all tests of a cosmopolite.

Her early stage experience was in English repertoire. She played a leading role in "The Constant Nymph" and other successes. Then she made pictures in England, France and Sweden.

At her Broadway debut in "A Farewell to Arms," her striking beauty and rich emotional powers stamped her as a potential talking picture star. Five companies made her offers; she accepted a Fox contract.

Added to her natural talents, Miss Landi is singer, pianist and dancer. Romantic and emotional roles are her favorites. Her appearance opposite Charles Farrell in "Body and Soul" is destined to establish a new luminary in the Fox constellation.

Watch for her with
Charles Farrell in
BODY AND SOUL

TWELFTH OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

In the Days of—You Know When

(IN VAUDEVILLE)

By Bill Delany

(Billy Delany for many years was a booker of the Keith Circuit, resigning about a year ago. He lives at 189-03-113th Ave., St. Albans, L. I. "Fifth" and "Sixth" referred to in Mr. Delany's verse are the two present RKO booking floors in the Palace theatre building, New York. The "J. J." is John J. Murdock, former general manager and general operator of the Keith Circuit.)

Back in the days of—you know when
We had but little worry, then.
Friends were many, times were good
You thought you knew just where you stood.
Money came—and money went
(Only made to be well spent)
Don't you recall how things were then
Back in the days of—you know when?

We never stopped to count the cost
We had grand times, and none was lost,
We'd travel near, we'd travel far
To get an act, perhaps a star.
Troubles? Of course, but very few
And good friends always pulled you through.
But it's dif'rent now—ain't it men?
Not like it was—in—you know when.

We had no talking pictures then
In the olden days of—you know when,
You could book an act for 80 weeks
After the bookers had their peeks.
If the act made good, it worked for years
While you sat back and gave three cheers
And a contract was a contract then,
Back in the days of—you know when.

Seems as though 'twas diff'rent then
Things not the same now are they men?
You'd take an actor, change his name,
Build him up, send him to fame,
But—along the talking pictures came
Knocked spots out of the vaudeville game.
Yep, it's tougher now than it was then
Back in the days of—you know when.

Blame not the pictures, nor the men
New since days of—you know when—
For good or bad, we do not know.
They sure did change the good old show.
I'm relating naught but facts
Where are those shows of many acts?
Things are dif'rent now, but then—
Times have changed since—you know when.

If you ever booked an act in Lynn,
That day your troubles would begin.
Murdock then would send for you,
Bawl you out, say you were through.
But you didn't fret, though feeling sore
Because he'd chased you "off the floor"
There were lots of other places—then,
Back in the days of—you know when.

There were Moss & Brill, Fox and Loew
To all those places you would go;
Sheedy had some good "time" then
In those happy days of—you know when.
And—independents—time galore—
You booked acts, while "off the floor";
You were busy as a setting hen
Back in those days of—you know when.

Pantages had many a week
You'd do business with the Greek.
His circuit went from East to West
He'd change a name, if you'd request.
You booked plenty acts with Gus Sun
Not so much dough, but not for fun.
Say, wouldn't you like to live again
In the good old days of—you know when?

Still, in your heart you felt quite sore
You tried to get back "on the floor";
And, never a soldier in a trench
Sweated more than you "on the bench."
You waited day, you waited night
With feelings not so far from fright;
You cooked up many a story then
Back in the days of—you know when.

And, then when J. J. let you in,
You were ready to confess any sin;
You knew the act had played in Lynn
"They booked themselves" (very thin).
As J. J. looked you through and through,
Deep in your heart, you felt quite blue,
You thought nothing could save you then
Back on that day—oh—you know when.

This J. J. was not so awf'ly tough
But his voice sounded quite gruff;
His bark was far worse than his bite
Just wanted you to know he's right.
He knew your plight, he knew you, too,
And a lesson he had to teach to you.
And so, you took your licking then
Back in the days of—you know when.

With voice quite harsh at you he'd roar,
"All right—go back upon the floor."
Cheered up, you grinned from ear to ear
And spoke out loud for all to hear:
"That little guy sure has a heart
"I always said that from the start."
Like hell you did, but men were men
Back in the days of—you know when.

When he let you back upon the floors
He told you he'd forget old scores;
But, you must not book with Fox or Loew
Nor to Pantages should you go.
Just book your acts on sixth and fifth
Save your dough and practice thrift
Same thing he said to lots of men
Back in the days of—you know when.

But did you stop with Fox or Loew
Or to independents cease to go?
Of course you did, but you know well
That's applesauce, you did like hell,
That coin was sweet, you wanted more
And still keep booking "on the floor."
You took many a long chance then
In those old days of—you know when.

You'd give a lot to tear away
The time that's passed since that fine day
When you sat there upon the bench
(You'd just as lief be in a trench),
Pickings then were well worth while
And everybody wore a smile
Believe me—it was diff'rent then
In the golden days of—you know when.

Perhaps a change will come again
When things'll be like they were then
A great big show with stars arrayed
Making Vaudeville the Biggest Parade,
The shows will all be glorified
With ne'er a weak spot there to hide
And "Good Times" will be here again
Just like they were in—you know when.

I think my story's almost o'er.
Gone—are days of "good old floor";
Gone—are men the business knew;
Gone—are friends who were true blue;
Gone—are days of eighty weeks;
And all because the picture speaks.
Meanwhile, let mem'ries take you, men,
Back to the days of—you know when.

Wear and Tear

Chicago, Feb. 17.

An idea of what it costs to provide the vaudeville public with its hokum and slapstick is provided in a list of perishable props used each week by the Frank and Milt Britton band.

The boys destroy:
Eight $3 fiddles daily.
25 plates daily.
30 pies a week.
30 shirts ripped weekly.
About 300 cartridges weekly.
40 chair seats.
Other items include linament and scenery repair.

Louis Weil Beaten Up by Three Men In Theatre Alley

Chicago, Feb. 17.

Louis Weil, manager of the State-Lake theatre, was mysteriously beaten up in the theatre alley Monday night. Several stitches had to be taken in his head at the Michael Reese hospital.

This is the second unexplained attack on a manager of this theatre. Will Singer suffered similarly three months ago. In neither case were the assailants known or robbery the motive. Detectives working on the Singer case never discovered even a clue.

Three men did the Weil job.

Selleslagh-Nolen Marriage

Syracuse, Feb. 17.

A back stage romance, which began here a year ago when the Fanchon and Marco "Watermelon Blues" Idea appeared at the Fox Utica, culminated yesterday in the marriage of Dorothy Nolen and Mitchell Selleslagh.

The bride, native of Hollywood, is a member of the dance ensemble with the unit current at the Fox Avon. Groom, of Los Angeles, is an acrobat-comedian with the "Country Club" Idea which closed recently in New York.

Justice William Hampton officiated.

Larry Rich Settles

Cincinnati, Feb. 17.

During his engagement at the Albee last week, Larry Rich was sued in Common Pleas Court by Harry H. Levis of Indianapolis, who acted in behalf of his son, Ralph, 17, claiming that Rich signed the boy to a three-year contract in June, 1929, for specialties and eccentric dancing, and alleging that $1,830 salary was due the juvenile.

Court issued an attachment on the properties of Rich, who entered into private settlement before continuing to Chicago.

PASQUALIS' BANKRUPT

Harry and Eteocle Pasquali, standard acrobatic vaude team, filed a bankruptcy petition in New York last week, listing joint liabilities at $11,386. They claim no assets.

The Pasqualis opened a 50-week RKO route in Rochester this week.

Joe Cook's Contract with Loew's Optional for Playing to June, '32

Joe Cook, star of the musical hit, "Fine and Dandy" at the Erlanger, New York, also has a fine and dandy starring contract with Loew's.

It gives the comedian a 14-week route in the Loew houses at $5,500 weekly, with full transportation outside New York, and Cook can start to play on three weeks' notice to the circuit at any time up to June, 1932.

The contract, probably the only one of its kind ever issued by a circuit to a star, was arranged through Lou Sidney of Loew's and Johnny O'Connor, representing Cook.

When the route is started it will be at the Capitol, New York, the single New York Loew house mentioned in the agreement. Cook has steadfastly refused to appear at the RKO Palace, also Loew's State, New York. His return to the Loew presentation theatres will mark his first variety appearance in five years.

The agreement contemplates due time for the closing of the musical "Fine and Dandy." That is figured to the extent that should "Fine and Dandy" go on the road next season, following its New York run, Cook will still have time to serve notice he will start the Loew engagement by June 1 next year.

LOUISE CARR ELOPES

Fails to Make Date and Loew Starts Action—Miss Rugel Walks

Louise Carr, of the brother and sister team, Andrew and Louise Carr, eloped Friday night (15) with Phil Darby. Boy is Grace Brinkley's brother.

Miss Carr returned to Loew's Valencia theatre, Jamaica, that evening after the house had closed and removed her belongings from the house. The Carrs were booked for Jersey City the following day, but when Miss Carr failed to show up the elopement was discovered.

As a result, Loew's has started action against the Carrs for the Jersey City cancellation. Yvette Rugel, on the same bill, is also held liable by Loew's under the play or pay contract.

Miss Rugel walked, Loew's charges, after a disagreement over stage lights.

2,500 THEATRES WITH INDIES FOR N.V.A. WK.

About 200 independents, mostly straight picture theatres, will participate in this year's NVA fund drive, besides the five major circuit houses. Including the Paramount, RKO, Warner, Fox and Loew circuits, approximately 2,500 theatres throughout the country will take part in the audience collections April 4-11.

This is the largest number of theatres ever involved in an NVA drive, made so by the increased number of indie participants.

The advertising short, through which NVA will derive $200,000 from the cigaret advertiser, will be produced shortly on the coast by the five principal studios, with each contributing two or three of its picture names. This short has interested many of the indie picture house operators from a box office viewpoint.

If containing the anticipated number of film names and available to the drive theatres for the NVA week, the short may prove a draw.

OIL FOR ELEVATOR BOY

Dallas, Feb. 17.

Ernest Johnson, colored elevator boy at the RKO Majestic here, gets one of those breaks you read about. He inherited a few acres of land from his grand-pap and suddenly —oil.

He has had over 100 offers, but is holding out while still running the elevator at $15 a week.

Ann Suter, Reinstated, Wants Commish Withheld

Ann Suter reopens for RKO Feb. 28 in Youngstown as a result of settlement of the Cincinnati dirt charge in her favor. Meanwhile, disposition of the charges against Henry Sommers, manager of the RKO Albee, Cincy, where the incident occurred, are awaiting Jos. Plunkett's return from the west.

An offshoot of the affair was Miss Suter's advice to her agent, Frank Donnelly, yesterday (Tuesday) that she would take action to restrain him from collecting commissions from her RKO bookings. Miss Suter has six weeks on the circuit following Youngstown.

Miss Suter's reported contention is that outside of advice received by the booking office, she was ignorant of its objections to an alleged blue song in her act, as Donnelly did not inform her of the objection. As her agent, Donnelly should have, Miss Suter said. Donnelly declares he did advise Miss Suter about the song when the booking office objected, and three others were present at the time.

Charge against Sommers is that he advised Miss Suter to use the censored song at the night show preceding her cancellation. Though Sommers claims Miss Suter switched lyrics when singing it to him backstage before the show, the charge against him is that he countermanded the original home office order by advising use of it under any conditions.

Another RKO reinstatement of a single is that of Frances White, who reopens March 14 in St. Louis. Miss White was taken off the show in Los Angeles a week ago when arriving a day late from the previous stand, Oakland. At the time RKO stated it was considering cancelling the balance of her time.

Murray Conn Recovering

Murray Conn, seriously burned two weeks ago in an auto wreck while traveling with his wife, Jean Maddox, from Boston to Portland, Me. is reported out of danger, although still in bad shape.

Conn is in the Faulkner Hospital at Jamaica Plains, Mass. Miss Maddox was discharged from the hospital a week afterward and has gone on to St. Louis to pick up the rest of the route she is playing with Flo Clark.

For RKO Golfers

RKO's fiends will have their first golf ball losing tournament early this year. It's all been decided.

Date is June 11-12 at Westchester-Biltmore.

B'klyn's Bull Fighter On 30-Day Lecture Tour

Chicago, Feb. 17.

Sidney Franklyn, Brooklyn bullfighter, has been taken for a month's tour by the Pond Lecture Bureau. The 30 day booking is to test his drawing power. Aided by colored slides, Brooklyn's own will describe how he threw and slew the beasts.

Bill Naylor is handling Franklyn. Lecture dates start in March.

Kramer-Boyle Reunite

Dave Kramer and Jack Boyle are reuniting. They split six months ago after a 10-year partnership.

RAY HODGDON'S NEW POST

Assistant to Freeman—Jack Hodgdon Into Contract Dept.

Ray Hodgdon, former agent and booker, has been appointed assistant to Charlie Freeman in the RKO booking office. The appointment places Hodgdon as direct contact between Freeman and the booking staff and in authority during the booking head's absence.

In another change the other Hodgdon brother, Jack, goes off the books and into the contract department with Jimmy Aloz.

Both men are sons of the late Sam Hodgdon, for years head of Keith's Family Dept.

5 Come-Backs

Five standards are returning to vaude this month with new acts via RKO stages.

Gertrude Hoffman and nine open with a new dance turn. Roscoe Ails is another. Anita Stewart, formerly pictures, goes back vaude. Rosita Duncan (Duncan Sisters) tries out a new angle for herself. Charley Ray, formerly pictures, opens his new turn.

SEGAL-STAMPER ACT

Vivienne Segal and Dave Stamper are breaking in an act by Stamper for RKO.

Thanks to European Managers and Agents for their kind offers for extended stay. But 23 WEEKS IS LONG ENOUGH.

However, I have signed to return early NEXT YEAR, when I start on my WORLD TOUR.

How many American acts have played 23 CONSECUTIVE WEEKS IN ENGLAND?

HOW MANY AMERICAN ACTS HAVE PLAYED 20 CONSECUTIVE WEEKS IN LONDON?

Direction: WILLIAM MORRIS OFFICE

Doubling

Los Angeles, Feb. 17.

When Pat Shanley, of the Continental hotel, heard that the RKO theatre was going to hire a man to sit in a cage in the lobby for a week as a ballyhoo for "Kept Husbands," he called the theatre and told them he would send over an actor who had been sitting in his lobby four months.

Theatre used the lay-off and turned the check over to Shanley as part payment on a room bill.

JULIAN ROSE SUED

Charged by Andy Rice With Dodging Royalty

Andy Rice, through attorney Julius Kendler, has started an action in the London courts to collect royalties on material he supplied Julian Rose, monologist. Rose has been appearing abroad for the past seven years.

In 1921, according to Rice, he wrote "Levinsky's Lemon-sine" for Rose, for which he was to receive $100 a week. After paying royalties for three years Rose informed Rice he had discontinued using the monolog abroad.

Actors who recently appeared on the same bill with Rose in England, informed Rice the "Lemonize" bit is still in the act, the complaint states.

RKO Men on Trip

Joe Plunkett, with his sec., Nate Blumberg, asst. gen. mgr., E. M. Glucksman, theatre director, and Ben Serkowich, exploiter, all of the RKO theatre division, left New York Sunday for a trip west.

All excepting Blumberg will be gone about three weeks, taking in the circuit's houses on the way. Blumberg will return to New York from Chicago this week after the Chi convention of RKO field men.

Next week Charlie Freeman, of RKO booking dep't, will leave for a trip through Texas.

Another "Birthday"

Troy, N. Y., Feb. 17.

"The Birthday of Simon Legree," comedy authored and directed by Billy Nassau, local vaudevillian, is being given at church benefits and the like, in this section.

Presented by the Georgia Honeyboys.

Lambert's Big Moment

Hollywood, Feb. 17.

Eddie Lambert was co-featured with Perry Askam in the Albertson musical, "Paris in Spring," for about two hours, and in the Hollywood Playhouse lobby only.

First annuoncement framed for show opening Feb. 26 had both names equal weight. Later the billing was changed, with Askam topping everything and Eddie larger than others but smaller than Askam.

Chic Sale's Protection

A reported deposit with one of the leading insurance companies of $250,000 has been made by Chic Sale. It insures the comedian of an income for life, to be paid him monthly or as he likes.

The same way and the same amount started Al Jolson's fortune some years ago. The first $250,000 Jolson saved he placed for a life annuity.

John J. Kemp, the insurance broker, handled the Sale arrangement.

HOTEL BAGGAGE CLAIM

Weston and Lyons have entered claim against the Forrest hotel for $450 for loss of baggage.

Through their attorney, E. F. Goldner, the team avers that when they returned from Europe in December they checked their baggage at the hotel. When they checked out, they state, it could not be located. Baggage is alleged to have contained stage wardrobe and personal paraphernalia.

Vallee Back to B'klyn

Closing his Publix tour in Rochester, April 2, Rudy Vallee is to reopen at the Brooklyn Paramount April 3.

Maryland Will Play Name Acts On Percentage

Baltimore, Feb. 17.

First straight vaudeville experiment as a regular policy by any theatre in the last two years will start Feb. 21 at Fred Schanberger's Maryland theatre here. House seats about 1,700.

Schanberger, formerly the major vaude operator in Baltimore, has used three straight vaudeville bills at the Maryland, a legit house, this season for a week each during open weeks between legit bookings. Fair success with the bills, including some "names" and scaled at $1 top, prompted him to again try it as a standing policy for his theatre. Town has been without a regular vaude policy, straight or vaudfilm, all season.

The Maryland theatre, Baltimore, will be on Bill Howard's book in the RKO office, New York, with Charlie Bierbauer supervising the booking for Schanberger.

Average cost of the bills, comprising eight acts, will range around $7,500, with one or two acts on each show playing under a percentage arrangement of 15% of the gross. The percentage acts will be names whose standard salaries are too high for the house but who are willing to gamble on their own draw.

The Maryland will do three shows daily at the $1 top on a six day week. Acts will open Saturday and lay off Sunday.

BROADCASTING "CLUB"

Vaude and Legits Grouped for Commercial Time

A bevy of vaude and legit comics and players have formed what will be styled the American Club which will start a series of special broadcasts for the Littman shops the latter part of this month.

Included are Danny Murphy, Herbert Ashley, Dave Thursby, Mark Sullivan, Tony Martin and Frank Lynch.

All material will be especially written by Darby Aaronson.

Arthur Ashley of the Morris office did the fixing.

Rasch Stage Revue-Legit

A revue personally financed and produced by her is in contemplation by Albertina Rasch, the ballet stager. It's to go in a B'way legit house.

If and when, but not before spring likely, the revue's music will be composed by Miss Rasch's husband, Diametri Tiomkin.

BOREO ABROAD

Emile Boreo leaves America May 1 for six weeks of European appearances. This includes two weeks at the Empire, Paris, and two more at the Palladium, London.

Boreo then returns here for R-K-O.

Irving Yates

PRODUCTIONS

160 West 46th Street

NEW YORK CITY

?????????? ??????????

? EDITH BOW ?

? R-K-O ?

? "Party Girl" ?

?????????? ??????????

No Agent-Producer's Name for RKO; No Featuring Save Circuit, And Act's Self Splurge Is Out

In an understanding between Charlie Freeman of the RKO booking office and E. M. Orowitz, its official exploiter for acts and programs, no name on acts' billing hereafter will appear, of agents or producers attached to RKO, excepting RKO.

Accordingly the billing matter for programs in RKO houses will read "RKO Presents," rather than the former style of "Jenie Jacobs Presents" or "Max Gordon Presents." These two as the examples, only, are RKO agents, who sometimes produce acts.

The ruling changes a billing style of years back. For publicity purposes in the past almost any agent associated with a vaude circuit, sometimes also as an act-producer, has pre-fixed his own name on the billing of the turn. The new way will stamp the RKO vaude bills as more composed of RKO acts, only, it is believed.

Nothing has been mentioned so far as to how or if the billing of producers outside the RKO office, but booking acts through it, will be affected on their own billing, such as "Irving Yates Presents." Yates is a prolific vaude act producer, turning out turns in demand at a reasonable salary.

Vaude actors have usually employed bombastic phrases in their billing matter, at their own discretion. This matter hereafter will receive attention from E. M. Orowitz, newly appointed head of the RKO publicity bureau. Intention is to fine comb all billing.

It has invariably been the custom for actors to form their own

Phrases describing their acts. Orowitz and his staff will substitute less flowery catch phrases which can be commercialized. He is also going over names of acts which have become standardized by long usage in vaude, but who have gotten away from their established monickers.

An instance is that of Aunt of "Aunt Jemima," the name made famous by a flour concern and adopted by Tess Gardella. Of late Miss Gardella is leaning more to her own name and away from the Aunt Jemima billing, which Orowitz maintains is an error.

Orowitz states that he wants to utilize all angles between the actor, the house manager and the home office to promote publicity for vaude across the country.

Obnoxious Business

To one act coming under the "show doctor" inspection of RKO, it was suggested a barroom scene would be more suitable to their turn.

The couple objected to the suggestion on the grounds they are Christian Scientists and a barroom scene would be obnoxious to them.

2 Acts Combine to Make a 4-Act Unit

Harry Kahane and George Morton have combined in the production of another four-act unit which is now breaking in around New York. When set the boys plan to play indie theatres on percentage. They have already engaged an advance man to scout for houses.

Idea has been attempted before by vaude actors, some successful.

OUT OF RKO PUB. DEPT.

Several End Long Terms With Changes Ordered

As a result of the recent changes in the RKO publicity and advertising staffs the following wind up their services this week: John H. Rahferty, Pete Herman, Dave O'Hara, John Riordan, Paddy Grosso and Don Prince.

Prince, handling the New York publicity for the Palace, has been replaced by Bob Sylvester.

Those dropped have been with RKO for years.

Ed Janis Staging

Ed Janis, former vaude dancer and producer, who left the stage to become associated with the NVA Transfer Co., has found time to produce three acts in the past month for outside producers.

Janis staged two for Al Grossman and another for Dave Mallon.

RKO ADDING 10 DAYS OF VAUDE IN MIDWEST

Some changes on RKO vaude books this month will add about a week and a half to the time.

Against Tulsa dropping off the intact route to go straight pictures, three present straight picture towns will return to vaude.

These spots are Ft. Wayne, Feb. 21, and Columbus and Dayton, both March 1. Ft. Wayne will be booked by Willie Berger with the other mid-western houses, while Columbus and Dayton go on the unit route booked by Bill Howard.

Tulsa's place on the intacts' trip probably will be filled by Joplin, Mo., which transfers from the Chicago books to replace. This change will occur March 6.

GILDA AT ORIENTAL

Chicago, Feb. 17.

Gilda Gray plays the Oriental (B. & K.) here for a week beginning March 13.

NO FRANCHISES FOR RKO CHI AGENTS

No New York agency franchises will be issued to the Chicago RKO agents affected by the transfer of the Chicago booked time to New York. The western agents are privileged to connect with any of the present New York franchise holders as associates but can't be office heads.

To crash the New York booking floor portals under franchises held by others, it may be necessary for the Chicagoans to ease out some of the present eastern agency associates due to the standing RKO booking office rule against more than a set number of representatives from each office selling acts on the floor.

Willie Berger, transferred to New York with the books, commenced eastern booking of the former western time last Monday. It amounts to about nine and a half weeks. Towns are Memphis, Nashville, Indianapolis, Lincoln and London, Ont., all four acts; Ft. Wayne, So. Bend, Madison, Rockford, Sioux City, Des Moines, Cedar Rapids, Davenport and Milwaukee, all three acts.

The Chi RKO agency franchise holders are Max Richards-Ed Morse, Lew Goldberg-John Billsbury, Bill Jacobs, Sam Roberts, Guy Perkins, Milton Berger, Tommy Burchill and Mort Infield. Under these eight franchises there were about 20 agents including the office heads.

ALI HASSAN
And His Sensational
FLYING BLUE STREAKS
Just Completed a Successful Engagement at
GRAUMAN'S CHINESE THEATRE
Hollywood, Calif.
and
Turned Down an Australia Tour
To Open With
Fanchon & Marco's
"MOROCCAN IDEA"
Jan. 29th
Many Thanks to
MR. MARCO, PUBLIX AND RKO THEATRES
For My Many Pleasant Engagements in the Past

CHARLES MILLER
Formerly in charge of arranging departments for Harms—Remick—Witmark—De Sylva, Brown & Henderson—Famous—Chappell-Harms, etc., has established studios where arrangements of every description may be had promptly at reasonable prices.
SATISFIED PATRONS
MANAGERS—Ziegfeld, Hammerstein, Shuberts, Dillingham, George White, Schwab & Mandel, Aarons & Freedley, Wayburn, Goetz, Theatre Guild, Selwyn, Brady & Wiman, etc.
COMPOSERS—Kreisler, Kern, Romberg, Gensler, Gershwin, Youmans, Friml, Hubbell, Rodgers & Hart, Henderson, Kalmar & Ruby, Berlin, Schwartz, etc.
ARRANGEMENTS MADE OR SUPERVISED BY MR. MILLER
SHOWS—"Rose-Marie," "The Student Prince," "No No Nanette," "Little Show," "Scandals," "Show Boat," "Sweet Adeline," "New Moon," etc.
SONGS—"Sunshine of Your Smile," "Poor Butterfly," "Love Nest," "Tea For Two," "Valencia," "Three Little Words," "Body and Soul" and hundreds of others.
NOTICE EXTRAORDINARY
A fully equipped recording room is part of our arranging service
MILLER MUSIC INC.
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TRIXIE FRIGANZA
R-K-O THEATRES, N. Y.
CHAS. H. ALLEN, Personal Mgr.

LEATRICE JOY
While at RKO PALACE, New York (Week Feb. 7)
THE CRITICS SAID
"Miss Joy has some clever diverting impersonations."—N. Y. "HERALD TRIBUNE."
"Miss Joy is now a veteran vaudevillian . . . having been seen and heard at the Palace about a year ago. She remains one of the more talented of the screen entertainers . . . possessing a voice with rather pleasing quality and some clever songs."—N. Y. "AMERICAN."
"Leatrice Joy reappears in some ravishing costumes to display her personality, her figure and an act full of acting."—N. Y. "DAILY NEWS."
"The feminine star of the bill was Leatrice Joy, the film actress. The fans gave her a nice reception, admired her attractiveness and personality."—N. Y. "GRAPHIC."
"Miss Joy's efforts . . . reveal that this film star is an actress.—N. Y. "TELEGRAM."
"The motion picture industry is well represented by Leatrice Joy, who makes her reappearance stunningly dressed. . . . Miss Joy is seen . . . playing the part of the gangster's sweetheart being given the third degree. The skit is cleverly done and well executed and brings out Miss Joy's dramatic ability."—N. Y. "MORNING TELEGRAPH."

FOX SPREADING STAGE UNITS

Fox Theatres is increasing its vaude stands through the east and middle west.

Latest is Fondulac, Wis., with Fanchon & Marco.

Oshkosh is considered for the same shows.

F. & M. units have been returned to the Fox houses at Niagara Falls and Utica, N. Y.

First Fox unit to play the Loew houses in Memphis, New Orleans and Houston is "Gems and Jams," due at the Stale, Memphis, Feb. 27.

Loew's will bill the units as "Loew's Vaudeville Revues," Fox not insisting on a credit line. Indie theatres using the Fox stage shows usually bill them as their own, as do the Warner theatres in Oklahoma City and Salem, Ore.

The units following "Gems and Jams" into the southern Loew spots are "Wild and Woolly," "Made in Hollywood," "Gobs of Joy" and "Southern Idea."

Harris Back to All-Film

Pittsburgh, Feb. 17.

Harris, after several months of vaudfilm, will be returned by Warners this week to straight pictures. House has been deserting and jumping back to vaudfilm constantly for last couple of years.

Move is a natural result of the reopening recently of the Davis as a vaudfilm site. The competition hasn't been helping either lately and execs figure the Davis needs it more than the Harris.

KERR'S ACT

Tishman and O'Neil have produced an act featuring Donald Kerr, supported by a group of boys called the RKO Ushers Harmonica Band, also Ann Boland.

Effie Weston, Kerr's wife and former partner, is going to California to work in Universal pictures.

That 2c Fare

Chicago, Feb. 17.

The 2-cent railroad fare cuts in the southwest and middle west apply to branch lines only. Additionally, the two-cent rate does not permit riding in sleeping and parlor cars. These fares are acceptable in coaches only.

There are no coach fares between Dallas, San Antonio, Houston and New Orleans.

Below are listed the fares between points included in the two-cent rate territory:

	Regular fare. Parlor cars or sleepers.	Coach fares. Day coaches only.
St. Louis to Joplin...	$11.08	$6.65
St. Louis to Oklahoma City.....	19.53	10.85
Kansas City to Joplin	5.54	3.08
Kansas City to Oklahoma City.....	12.34	6.85
Joplin to Oklahoma City	8.60	4.78
St. Louis to Tulsa...	15.29	8.49
St. Louis to Springfield	8.62	4.79
St. Louis to Memphis	11.19	6.62
Tulsa to Oklahoma City	4.24	2.36
Tulsa to Fort Worth.	11.01	6.12
Tulsa to Dallas.....	10.57	5.67
Joplin to Memphis...	13.74	7.63
St. Louis to Dallas..	24.03	13.35
St. Louis to Fort Worth	24.47	13.59
Oklahoma City to Fort Worth.....	7.28	*.....

* No coach fares.

SILVER'S $285 JUDGMENT

"Peaches" Browning Must Pay Writer for Vaude Songs

Abner Silver, song writer and publisher, has been granted a judgment of $285, including costs, against Frances Heenan ("Peaches") Browning. Judgment was granted by default on the calendar call, Mrs. Browning not appearing in court.

Silver's suit, brought by his attorney Irving Scherr, was to collect $250 due on songs written for "Peaches'" vaude act in August, 1929.

Prolog Cut

Los Angeles, Feb. 17.

Economizing on its stage prolog in connection with the "Cimarron" run at Orpheum, RKO is cutting 13 people, 12 from the male chorus and one of the girls. This shaves $450 off the cost of the stage show, which has been running $1,750 on the week, exclusive of the orchestra.

The stage shows will be continued for succeeding pictures.

CARL KELLER KILLED

Stage Mgr. in Buffalo Falls 70 Feet From Flies

Buffalo, Feb. 17.

Carl Keller, 36, stage manager at Fox Great Lakes theatre, was killed Friday (13) when he fell 70 feet from the flies to the stage.

Keller was adjusting a drop and standing on the iron support for the curtain when an erroneous stage order lifted the curtain, with Keller on the support, taking him into the flies, from where he dropped.

He had been with the Great Lakes since its opening four years ago.

Eddie Miller Drops School

Eddie Miller has temporarily given up his voice school to play an RKO route.

Miller opens in Grand Rapids today. He is assisted by Miss Henrietta.

RESERVED SEATS OFF AT LAST RKO HOUSE

Coliseum, New York, neighborhooder, will be the final one on the RKO circuit of vaudfilm theatres to have its reserved seat policy abandoned. It will happen around April 1.

Other houses to stop the practice have been the RKO 81st Street, New York, and Keith's Flushing, L. I. Both have increased weekly grosses with the change, although many complaints were received by Ed Lenihan in the Flushing house from former steady reserved seat buyers.

"Mickey Mouse" Unit

Hollywood, Feb. 17.

Manchon and Marco have started rehearsals on a "Mickey Mouse" Idea. Larry Ceballos staging.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.

BRYANT 7800 NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

BEN DOVA

"The Convivial Inebriate"

Just finished successful 6 months tour in Europe.

Thanks to Henri Lartigue and Clifford Fischer.

Direction: WILLIAM MORRIS OFFICE

HEADLINING R-K-O CIRCUIT

VIOLET CARLSON

This Week (Feb. 18) R-K-O Fordham, New York

Direction: ARTHUR S. BLONDELL & WM. MACK

JEAN KENNEDY HAZEL

In "CLASSY CAPERS"

Feb., 1931 Booked Solid With R-K-O Sept., 1931

Thanks to Messrs. RICHARD, MORSE & HALPERIN and Our Dear Friend MILES INGALLS and All Who Have Given Us Their Co-operation

Direction JACK CURTIS

FIRST EASTERN APPEARANCE—NEWEST COMEDY COMBINATION

BOBBY CALLAHAN and JACKSON WARREN

RKO BILL McCAFFERY

Featured with FANCHON and MARCO'S "NEW YORKERS" AUDUBON, NEW YORK, Feb. 24-25-26

Loew MEYER NORTH

THE FIRST AND ORIGINAL COWBOY IN WHITE

BLONDELL and MACK Present

"MONTANA"

THE COWBOY BANJO KING

Week Commencing Feb. 21st

RKO JEFFERSON and UNION HILL

ROPEIN' AND TIEIN' 'EM WITH A BANJO

STOCKS EAST AND WEST ACTIVE AS WHEEL ENDS

Burlesque ventures for the near future include:

The Star, Brooklyn, goes stock March 9; the Lyric, Bridgeport, Conn., opens 9 under the supervision of Charles LeRoy; the Hudson Union City, starts March 15 (Saturday); the Gayety, Washington, opens March 15; the Howard, Boston, and the Trocadero, Philadelphia, the 16th.

All these houses are Mutuals with the Mutual interested in operations.

The Bridgeport Co. will have 24 girls, with the players including George Leon, Lew Petell, Lee Smith, Betty Colton, Al Pharr, Jere McCauley, Joe Lang, Jessie McDonald and the Three Aces and Delmar Sisters.

Ed Daley, former Mutual producer, is producing the stock that opens Feb. 21 at the Columbia, Cleveland. Among the principals are Sliding Billy Watson, Josephine Flint, Roy Peck, George Monfred.

Rube Bernstein, sponsored by Mutual, launched stock in the Garrick, St. Louis, Feb. 14, with 20 girls and a cast including Scotty Fredell, Harry Meyers, Betty DuVall, Bert Saunders and Louise Keller.

The Empress, Chicago, opening stock Feb. 23, under Ed Beatty's direction, will have Nat Fields staging bits and numbers, Billy Fields, Eddie Dale, Sallie Van, Doris Cunningham, Ralph Poe and 24 girls.

Gives Up Dayton

Dayton, O., Feb. 17.

After three trials at burlesque, Howard Reeves, manager of the Lyric, gave it up this week and took the train for New York.

Reeves opened with Mutual, switched to resident stock and closed with the Ambler stock company to play at popular prices for a spring season.

What he wanted was four stage hands and five musicians. The musicians acceded, but the union stage hands ruled nine men or none. Result, engagement is off.

Empress Until April 1

Chicago, Feb. 17.

Present lease holders of the Empress, southside burlesque spot, have renewed papers on the house for one month, with Mutual wheel shows continuing in the house until April 1, at least.

Renewal of lease was primarily for the purpose of giving RKO one more month in which to decide whether its new house shall be at the Empress or across the street on the property now being developed by Sears Roebuck. The mail order house has taken options on the entire half-block of property across the street with options expiring April 1.

East Side Stock Off

Odeon burlesque stock near Loew's Delancey Street on the lower East Side, New York, folds Saturday (21).

Conditions looked pretty good at the start, but lately things have gone to smash and with it the stock.

In the company were Sid Rogers, Lew Harris, Fred Walker, Hattie Beal, Edna Robey, Edith Currans and Harry Delmar. Also 16 girls.

5th Week of Trial

Scranton, Pa., Feb. 17.

Trial of Harry Spiegel, former local theatre manager, and four co-defendants charged with operating a brewery at Lockport, Pa., entered its fifth week before Federal Judge Albert Watson at Williamsport yesterday. Defense hopes to close this week.

Spiegel managed the old Academy here and still later the Gaiety, burlesque.

SEATTLE'S "FOLLIES"

Seattle, Feb. 17.

Slade "Mike" Taylor heads the "Follies of 1931" at the Follies theatre where Will King recently waltzed out. There are 22 people with Taylor, including as principals Dorothy Raymond, Billie Bingham, Chloe Bell, Henri Mellville, Frank Anderson and Fred Richards.

Al Gillis, for years assistant to Alex Pantages, is putting on the show.

Passing It Up

Chicago, Feb. 17.

Maybe significant of the lack of alertness in vaudeville was the failure of any vaude booker or agency to take advantage of the recent Allied Exhibitors convention.

With 3,000 independent houses represented at the Chicago convention, no one showed up to speak on behalf of vaudeville. No salesman, literature, reminders or propaganda.

AMERICA

(Stock Burlesque)

Bronx, Feb. 12.

Bad start for Henry Suchman and Hy Gainsborough with their new stock burlesque and picture policy at the America theatre. House did not open until two hours after scheduled time. Police had to be called to handle the crowd when it got ugly. Projection apparatus broke down halfway through the first reel of the picture which was to start off the show, necessitating an announcement from the stage that performance would begin with the stage show.

This locality being a particularly poor burlesque spot, Suchman and Gainsborough classify their shows as "Musical Follies." Can't fool the natives, not with those photos in the lobby. And certainly not after a peek at the show. It will have to go across or not as burlesque.

Lew Talbot, producer, and in his initial attraction, "Spice of Life," has arranged a two-hour show. With picture and short films patrons are given quantity, if not quality.

If "Spice of Life" is an example, not much hope for the new venture at the America. Burlesque patrons hereabouts have been going down to 125th street regularly. They know all the Talbot numbers by heart. At the opening show, the boys from Morris avenue down in the front rows supplied all the answers.

"Tell me your name and I'll tell your mother," said the straight to the Hebe comic.

"My mother knows my name," was the answering chorus from the front rows.

Show, if unfunny, is clean as authorities here notoriously severe on off-color dialog. When coming into the America, Suchman and Gainsborough asked advice on operation. They were told of the cops at the Metropolis, Prospect and previous burlesque at the America. Gave out no-dirt edict and show in sharp contrast to the dirt-revels on 125th street. Plenty of strip stuff, but flesh not generally objected to.

Show has nice principals and chorus of 20. Producer Lew Talbot aided in one number, an allegedly serious piece, called "The Gypsy's Revenge." Talbot does a gypsy chief in full costume—and with horn-rimmed glasses. Skit, meant to be serious, uproariously funny. Two comics, Billie Pitzer, Hebe, and Matty White, tramp; Harry Morris, straight; Frank Hanscom, juvenile, and Frank Anderson, utility. Marie Francis, prima donna, excellent in voice and looks. Other girl principals are Rose Bernard, Billie Norman and Bebe Tobin. Rose Gordon staged the dances.

Mistake in keeping Mary Burns in the chorus lineup. This girl was at one time featured comedienne at the Apollo. Her mugging in the line alone got her as many laughs as anyone else in the show. They ought to let her work alone, as at the Apollo.

Cost Suchman and Gainsborough some change to renovate the America, and if their musical follies goes the way of all burlesque here, it will be a blow.

British talkers go with the stage shows, another handicap.

Mutual Wheel

Weeks of Feb. 14 and 21

Arlington's Revue—Empire, Newark; 21, Trocadero, Philadelphia.
Dimpled Darlings—Hudson, Union City; 21, Star, Brooklyn.
Fine Feathers—Lyric, Bridgeport; 21, Howard, Boston.
Flapper Follies—Gayety, Brooklyn; 21, Empire, Newark.
Frivolities—Rialto, Chicago; 21, L. O.
Girls in Blue—Columbia, Cleveland; 21, Lyric, Bridgeport.
Hi Ho Everybody—Apollo, New York; 21, L. O.
Jazz Babies—Route No. 1; 21, Gayety, Baltimore.
Let's Go—Academy, Pittsburgh; 21, Gayety, Washington.
Powder Puff Revue—Gayety, Washington; 21, L. O.
Radium Queens—L. O.; 21, Empress, Chicago.
Record Breakers—Gayety, Baltimore; 21, L. O.
Silk Stocking Revue—Plaza, Worcester; 21, L. O.
Speed and Sparkle—Star, Brooklyn; 21, L. O.
Speed Girls—Howard, Boston; 21, Hudson, Union City.
Step Lively Girls—Trocadero, Philadelphia; 21, Route No. 1.
Take a Chance—Empress, Chicago; 21, Rialto, Chicago.
Twentieth Century Girls—Hudson, Schenectady; 21, Plaza, Worcester.

Lambs on Air

(Continued from page 1)

to appear during the special Lambs hour. The Lambs Club, like other theatrical clubs, has been weathering financial stress for some time, with the radio return looked upon as a new form of relief.

John Royal, of NBC, is reported in charge of the air end. He is also said to have in mind another Sunday ether evening for a Friars Frolic.

A Lambs Gambol and Friars Frolic are two established stage drawing cards, each usually given in a New York legit theatre for a Sunday night or a week in the spring, yearly.

Rome Showmen

(Continued from page 1)

ances given in picture theatres, which he characterized as of "intolerable immorality."

The Pontiff urged the churchmen to combat such undesirable tendencies. He recalled certain clauses of the Lateran accord of 1929, wherein the sacred character of Rome was declared. The Pope in his pronouncement holds that the "immorality of entertainment" is in violation of the spirit of the 1929 treaty.

The Lateran convention of 1929 was the historic meeting at which the long standing division of the Vatican and the civil authorities of Rome was settled in a formal treaty, ending the seclusion of the Pope in the Vatican which had lasted 60 years.

Ted Lewis at Palace

Ted Lewis with his band goes in the RKO Palace, New York, through Charlie Morrison for week March 17.

At $6,500.

Coast Vaude Inquiries

San Francisco, Feb. 17.

Evidence that vaudeville is coming back was in the hands of two agents here last week.

Bert Levey received inquiries from more than 15 coast towns concerning available acts and prospects of reviving a circuit. Ellis Levey, now in charge of the RKO booking office here, also received more than a dozen inquiries of the same sort.

Practically all of these communications came from managers of independent houses now playing pictures. Letters stated that patrons were demanding more than a straight picture bill of entertainment.

MGRS. JOB APPLICATIONS

F. & M. Receives Bundle—Month Before Selections

More than 400 applications have reached Fanchon & Marco since the Fox stage show producers let it be known they planned to outfit each unit with a road manager. Majority are former legit p. a.'s and company managers.

None has been placed so far, with the probability that it may be a month or so before F. & M. is set to pick the men for the jobs.

F. & M.'s present layout takes in around 40 units, which by the time managers are to be spotted, may increase to 45.

The delay is owing to the routine which the unit producers have mapped out before hiring a man. Each manager to be appointed must be first okayed by a bonding company. The men are then to be picked after the bonding company files its report with F. & M. The bond application serves also as an application for the job.

Inside Stuff—Vaude

Bill Jacobs, Chicago agent, went to Papeete, Tahiti, in December to bring back the Firewalkers of Raiatea. After a month of vain negotiations with the American consul, he returned empty handed when that official refused to visa the French passports of the fire-worshippers. The consul held that although the Firewalkers might be classified under the immigration laws as performers, they were not entitled to any of the exemptions that favor actors. When Jacobs stated he had placed the natives under bona fide contracts to exhibit their firewalking ceremony in this country the consul classed them as contract labor.

The Chicago agent was willing to meet the regulatory conditions that apply to performers entering America but the consul stated that he would not grant the visas unless it could be established to his satisfaction the Firewalkers possessed independent incomes aside from the earnings that might result from their work here. Jacobs then offered to supply the firewalkers with return tickets as additional guarantee but this was rejected.

William J. Slattery, in Papeete since August lining up the act and rehearsing the natives, asked the consul who, outside of pensioners, could show independent incomes, to which the consul answered that he realized very few persons could comply with that stipulation but that he demanded it, nevertheless.

The American official in the Pacific port told Slattery and Jacobs to try and get American actors instead of importing aliens as the latter kept the home folks out of work. The showmen asked him for the address of an American firewalker but he didn't know of any.

Apparently this consul has not been in close touch with affairs in the United States. When informed that foreign actors from other lands were constantly appearing in America he said he would bar them all if he had his way. Though Jacobs has imported many performers he has never encountered a similar situation with the immigration department and is now making an appeal to Washington that the ban of the Papeete consul be lifted.

In view of some criticism from different sources regarding their movement to clean up the material of actors on their stages, RKO is pointing for evidence to one of its big names now playing and doing an ace act after taking out objectionable material, thereby proving RKO's stand.

This same turn, while breaking in preparatory to going to RKO, played another circuit's house near New York. The chief of police of that town threatened to arrest the theatre management and the actor too if the material in the turn was allowed to be played before any more audiences in that town.

It was shortly after this happening that the RKO censorship dept. made a flock of deletions for their houses. The actor squawked, but finally agreed.

A stuttering film comic, emanating from vaudeville but now moderately contracted to a studio, insists on two dressing rooms in his contract, plus other trimmings, stating in all seriousness that "a man in my position now has to entertain extensively; it's not like it used to be, you know."

Among other affectations now added is a valet for the dog.

A vaude agent in New York is the only one to hold a franchise for Loew and RKO. The fact leaked out recently and a great many RKO agents have voiced their complaints about it, figuring it to be unfair.

The matter has been laid before Charlie Freeman and is waiting his decision.

While Eddie Cantor was at the Club Floridian in Miami for two weeks, he appeared at a couple of suburban houses one night each.

Band's Pit Doubling May Increase Stage Acts—Up to Union

Los Angeles, Feb. 17.

Local musicians' union, which made concessions to Fox West Coast in permitting doubling of stage bands between two houses here, has set a precedent which it is believed by L. A. showmen will have a tendency around the country toward making it easier for middle-class theatres to use stage talent. Much depends on the various musicians' locals, and even the A. F. M. if the FWC policy is to be attempted elsewhere.

It has been a rule here, with similar ruling elsewhere, that musicians cannot play two different theatres. When FWC wanted to experiment on a doubling stage band policy between the Egyptian and Boulevard, it succeeding in making a deal with Local No. 47. For houses in the class of the Egyptian and Boulevard, an eight-piece band has been standard. FWC, under a special contract with the musicians' local, doubled the eight to 16 as the chain's concession for permission of doubling.

RADIO WEEK AT PARS

Air Names at Paramounts in N. Y. and Brooklyn

This Friday (20) Radio Week starts at the New York and Brooklyn Paramount theatres.

Air names from both NBC and CSB are reported having been lined up on the stage show programs by the Morris office.

Though NBC is an RKO affiliation through the "Radio Family", it is said that NBC submits its prospective stage talent to RKO. Upon a declination by that circuit, it is privileged to place it elsewhere.

The Columbia system is closely allied with Paramount.

The first Radio Week was held some time ago by the Publix-B. & K. Oriental theatre in Chicago.

DAYTON WANTS VAUDE

Dayton, O., Feb. 17.

Petitions to RKO asking that vaudeville be returned to Dayton are being circulated.

Started by the musicians' union, there was no difficulty in convincing city officials, who get passes, and leading merchants, who see their trade slipping to Cincinnati, to sign instanter.

Herman's Air Try

Al Herman may leave vaudeville flat soon and go radio.

Blackface single has a deal with the Alamac hotel, New York, where he resides, to take over operation of its low wave length broadcasting station, WCDA. Included in the hotel's ether offer to the actor is a radio talent school propostion in connection with the station.

GOLUB IN SALT LAKE

Salt Lake City, Feb. 17.

Coming here immediately after the death of Grant Pemberton, RKO Orpheum house manager, Harry Golub, of Los Angeles, was officially made manager of the house.

Golub has been in charge of the Los Angeles booking office for RKO.

MUSICIANS HALT VAUDE

Birmingham, Feb. 17.

There will be no more acts at the Strand, Publix, due to a ruling of musicians. The Strand has been playing one act each week for the past five or six weeks, the only vaudeville in the city.

Last week the musicians ruled that the 800-seater should have a four-man orchestra or no vaude.

Vaude in Macon?

Macon, Ga., Feb. 17.

Peruchi Players, dramatic stock, close Saturday (14) after 15 weeks.

Different kind of show will follow in. Vaudeville is likely.

Fort Wayne's Full Week

Fort Wayne, Ind, Feb. 17.

Vaudeville returns to a full week policy here next week, when the stage presentations are shifted from the RKO Palace to the RKO Emboyd.

Former theatre goes straight film and will run features seven days.

PALACE

(St. Vaude)

Seven, but really six, acts at the Palace this week. Opening performance Saturday ran well enough when it got started, with Dr. Rockwell, Gus Van, Intermission, Sissle orchestra and Beatrice Lillie, in that order and the show in fact. Miss Lillie, who headlines, closed.

Later the English girl was moved ahead of the band, giving her a better spot than following the hubbub of the colored turn. Remainder of the bill remained undisturbed excepting that Rockwell cut out a bedroom scene with the Merediths carried no weight anyway. Besides his two acts ran 57 minutes at the matinee, too long. Those two acts, Rockwell's and the Merediths, programed separately, are really one, reducing the seven billed turns into six.

No m. c. leaping over the Palace stage this week. First time absent in some while. Not missed and regulars at theatre probably never noticed the absentee patter peddler.

One of the attractions Saturday matinee at the Palace was Jenie Jacobs, in a front-row seat. Either Jenie, who is an agent, is also a wonder woman or Dr. J. W| Amey is the ace surgeon everyone believes he is. Miss Jacobs had a serious operation in the Park West Hospital on a Saturday, performed by Dr. Amey. By the following Monday she was allowed to eat anything asked for, two days after the operation. By Wednesday she was looking over the phone from her hospital cot. Thursday Miss Jacobs got out of bed and went to her office, then returning home. And on Saturday at the Palace, probably to see her $6,500-booked Beatrice Lillie do her stuff.

Miss Lillie did it. The girl's a peach on any stage. When she's all ready to retire from stage or screen, or both, Miss Lillie from London can then start the whole evening entertainment thing by herself. She can do that then or now. Her satirical or travesty vein must be inherent in anyone before they can get the angles as Miss Lillie does; it may be developed and polished, but it can't be cultivated.

Gus Van closed the first half. He's doing several dialect character songs, although the Yiddish encore wasn't worth the effort. It's too limited in appeal before a large mixed audience, even at the Palace, outside of a Sunday night. Otherwise Van is quite a single turn, distinctive now and almost unique, for there is no other of his kind at present playing. Pretty big faith by the booking office to place a single just before intermission and Van vindicated it. With the orchestra only, he compresses an awful lot of entertainment into a short while.

The Noble Sissle Orchestra (New Acts) sent a panic over twice, with Sissle's war number, still retained from the old double turn, and a couple of hoofing colored boys, the latter added for the Palace date.

Dr. Rockwell rocked them while he was rocking himself in the armchair. The Merediths were undoubtedly overstaying, though Rockwell did want to do something different for a second week. The bedroom scene of a bridegroom in armor unable to get out of it on his wedding night, while his bride was undressing before the audience, seems to have been built up for Rockwell to spring from a box: "He's love hungry but he's on a diet." An encore brought out the couple and revealed that Miss Meredith is quite a looker at close range.

Miss Lillie put in a new number, she on roller skates, to a song. The girl merely suggests she's afraid of a fall, but doesn't fall, although the chance for a prattfall is perfect. And as Miss Lillie secures bigger effect without it, she might invite her two former co-stars, Miss Lawrence and Mr. Coward to drop over on a no-matinee day and see what may be accompilshed without the pratter. This skating business is in pantomime, minus the lyrics. Miss Lillie does it so adroitly she could throw away the song without losing anything.

Lane, Osborn and Chicco (New Acts) opened. A group of four who meant nothing for the first spot or the bill. Three Giersdorf Sisters (New Acts) got over in the second groove.

Opening the Forman orchestra in the pit had one of the musicians try a song hit for a medley of periods in music. Granting there is usually enough singing on a vaude bill, why let the orchestra start it off? Their business is supposed to be music only, or used to be.

And the spotlight! Boy! All through. And how! Even the opening turn, a new act, beat it to death.

Some day maybe vaudeville theatres will realize they are not picture houses, brightening up the stage as well as the theatre while the acts are on. *Sime.*

STATE

Saturday supper show audiences, filling about two-thirds of the big State's chairs, was exceptionally sluggish. It hurt. As did the orchestral accompaniment for the bill.

Loew's State's pit crew of 18 under Ruby Zwerling is among the best vaudeville house orchestras in the country. Its overtures are often an important part of the shows. But when a singer is on, with enough difficulty in reaching the distant areas of the State without the necessity of singing behind 18 pieces, the band's excellence pulls in another direction.

Two acts on the current bill were undistinguishable in the rear when their music called for loud accompaniment. When Primrose Semon was heard she sounded fine, but she wasn't heard often enough. Nor were Furman, Sharkey and Lorraine (new acts), male harmony trio.

Ritz Bros. were next-to-closing and the bill's hit, rightfully. They're improving and growing as an act, though materially changed only in that Al Ritz is carrying more of the burden. His impression of John Barrymore doing the charleston is a satirical gem that goes to the front of this hoofing and clowning trio's routine.

Ritzes fifth and Carl Freed's orchestra closing gave the bill two successive comedy turns at the finish. Such a pattern would land better before a warmer audience. Just ahead of the Ritzes, Miss Semon also had a few light comedy moments mixed with her songs, while previously the Novelle Bros. were pure laughs when finally getting into their pace.

Novelles (New Acts) appeared to be breaking in a turn here that is not yet ready, an error on both their part and the booker's. A richly mounted act with inferior material, in its obviously early stages, is dependent entirely on scenic and costume novelty. Novelles' present line of talk doesn't flatter the novelty end and it takes the brothers' bird duet to overcome the chatter. Having the starting advantage of an unusual idea for vaudeville, this team should stay away from the ace spots for awhile and get set.

Opening and also under New Acts were the Rubio Sisters, two girls in a man-like routine of lifts and equilibrism. They are quite an oddity.

Miss Semon should have worn green with her red hair and the orchestra shouldn't have smothered her singing. Otherwise there is a single here who can sing and entertain. Brief clowning period with Arthur Conrad, as a motorcycle cop, is an all right pace changer for the songs.

"Gang Buster" (Par) the feature, second run here after a week at the Paramount, and, from Saturday's biz, not demonstrating much power as a Broadway repeater.

Reception at NBC of Pope Pius' radio address was one of the two Metrotone news clips, with this item slashed for turnover on Saturday. *Bige.*

BROADWAY-STRAND

Chicago, Feb. 12.

Wednesday night saw the last midweek vaudeville show at this west side Essaness stand. At the close of the evening the management compared the figures with those of Wednesday night four weeks ago, antedating the advent of "flesh," and decided then and there that the customers didn't care for "live vaudeville."

Perhaps the management was right—about the patrons' indifference to an effort to revive interest in vaudeville. But even to a chance observer it is quite evident that the showmanship brought into play in connection with the new combination policy was entirely confined to the outside of the theatre and evident everywhere but on the stage.

As is typical of the average picture man's idea of handling vaudeville, the Essaness boys fell for the old gag of putting a Woolworth sparkler in a Tiffany setting, and then when the box office reacted accordingly fall back on the alibi of the public's indifference to vaudeville.

Regarded as one of the smartest clique of theatre operators hereabouts, Essaness went to the trouble of putting on a $1,500 advance exploitation campaign on the new policy and then with the next gesture let themselves put on a vaudeville show of trifling cost.

For two weeks prior to the opening of the first "real live vaudeville" exhibit, the Broadway Strand daily despatched 24 sandwich men to tramp the neighborhood thoroughfares, scattered 40,000 throwaways in homes, stores and along the byways of the district, stenciled sidewalks with the big news within a radius of two miles of the theatre, hired street calliopes and loudspeaker ballyhoo trucks, nightly broadcast the coming event over station WSBC, and spent a hefty sum for some nifty transparent girders to be hung under the canopy.

Great stuff up to that point. And the first Wednesday night of the vaude-film policy they were stacked to the doors. But if the show put on this Wednesday night can be taken as a criterion, the enthusiasm of the assembled vaudeville fans must have been let down with a bang. For the intake on the following Wednesday night was about equal to that obtaining on the average and exclusive film bill midweek night. And the box office of the current week's Wednesday evening told a still sadder story.

Show of the current Wednesday evening was not put on. It was thrown on. Not a bit of distinctive talent in any of the five acts. Performers heavily handicapped by the fact that their movements are confined to less than three feet of apron depth, working in front of a gold traveler that remains stationary throughout the runoff of the show. Names of acts not announced in any manner.

Acts romp on to the opening bars from a four-piece orchestra in the pit—piano, violin, trumpet and drums. Light effects limited to white or amber spot from the booth. One act after another, without an interval of more than a couple of seconds. Speed, movement, but no showmanship or talent.

An eager, easy-to-please audience, as is very evident. Want to laugh, but there is nothing to laugh at. Bill opens with two slap-stick cross-fire comedians. Sandwiched between are a woman illusionist, a tap dancer and a woman accordion player. Show moves with a snap and yet never seems to get started in the way of entertainment, and when the trailer flashes on, the mob remain glued to the seats intact for a moment or two in seemingly suspended expectation.

Presumably not discouraged by Broadway Strand's experience with its vaudeville nights, the America, neighborhood opposition, starts five-act bill Sunday night.

81ST ST.

Light bill of four acts means nothing this week, the point of the entertainment being "Little Caesar" (FN), which is blanketing the metropolitan RKO chain. Trade extraordinarily heavy on the strength of the flicker item. At the Sunday supper show lower floor was capacity, house now being on the continuous system at $1 top weekends.

Stage show frameup is just an incident, made up of four specialties and agreeable and sightly, lacking a comedy punch number, the backbone of these vaudfilm bills. Bill runs slightly less than an hour.

Opens with seven minutes of Large and Margner, pair of one-legged acrobats. Turn has a quality all its own in that audience sympathy is immediately engaged. That establishes an entente at the outset, insuring a friendly attitude irrespective of what the men do. When they go into a series of hand-to-hand feats that would be thrilling even if done by gymnasts with all their members, the effect is complete. Pair handle their specialty in splendid form, giving it a touch of artless class that gives it the ultimate polish.

Fleurette Jeoffrie, coloratura soprano, is No. 2, and a dead spot in this layout. Girl is nice looking, but has a thoroughly neutral approach and the act depends entirely upon her ultra high note. With anything back of it that high register would make her vaudeville, for there is nothing the customers so much adore as a vocal altitude achievement. Here the utter blahness of a straight concert platform personality negatives the appeal.

Naomi Kay and Eddie Harrison supply the first comedy of the schedule, but it is mostly an after thought, consisting of a hoke arrangement of burlesque ballet work by the overweight Miss Kay. It's hammer and tongs humor, good for a couple of laughs at the outset, but doesn't build to anything. Crossfire between the pair has some fair laughs, all depending upon Miss Kay's heft. Pair billed as from "Vanities," which has its value probably, but the turn is hoke vaudeville minus any musical comedy quality.

Closing has 26 minutes of a new Harry Delmar dance flash revue, formula in pattern and average in effect, principal virtue being its pretty and unpretentious dressing and the simple specialties that make it up. Has a line of nine girls, all nice looking and sprightly steppers, with Delmar doing a sort of polite m.c. and Charles Kemper, fat man comic, supplying the low comedy, assisted by a pair of tiny boys who buck and wing plenty and also fill in with bits in the stooge capacity. Olive McClure steps out of the line for a solo try, singing a ballad neatly, and the Three Marthine Sisters, also from the line, have their moment in a harmony specialty. The boys are billed as Pat and Nat Remo. Revue is average in most respects, exceptional in this, that it doesn't attempt to overdo the flash angle and rests gracefully on quiet effects in dress, settings and numbers, a graceful restraint that other flash producers might study with profit. *Rush.*

ACADEMY

It's some weeks now since Fox entered upon the plan of providing name acts to front the F. & M. units in the eastern met spots. That system looked reversed at this semi-weekly spot when caught as the show was winding up a four-day run. One act, Monte and Lyons, that opened the preceding Friday didn't even show for the final day. The unit, "Southerners," hardly could have been as originally intended or sent out. Besides there wasn't a name big enough to support the film end. Biz Monday night was indicative and flat.

Maybe just one of those offtime shows. Maybe offside judgment. That's a tossup for the handlers to figure. On the observatory angle the show, with Oscar Lorraine, eccentric violinist, topping, was too weak to hold up such a film as "Royal Family" (Par) for a house in this section.

Another angle is that illness among the acts served to slow some performances.

That picture needed better vaude judgment. Strictly a class film and good. But in this downtown bargain section accustomed to good live talent for years the stage should have showed better. Outside of this the bill lacked pep and spontaneity. The unit was cut so that it was hardly recognizable.

After this show the house turns over to Borrah Minnevich, Buck and Bubbles, the Berkoffs, Eddie White, a couple of other acts plus an F. & M. unit. That's heavy stuff even on paper and looks like slam, besides "Men on Call" (Fox) a first-run film.

Sometimes the week end bill might be too weak as the present case. The stage operated in full as if everything was intended as unit stuff. When the turns followed the show couldn't be figured whether production or straight vaude. A standard act like Hatt and Herman had its stuff cut to straight trampoline work. Usually the male comic here bangs a banjo and the girl sings besides. Not done this time.

One act, Monte and Lyons, which opened the preceding Friday, didn't show when caught. That left a gap besides. The setting was a southern lawn or something with the left wing showing the eaves and front of a colonial mansion extending. The routine that followed was neighb stock style, the dancing girls opening; songs, comedy and some more dancing.

Some comedy in the Hatt and Herman turn. Most laughs came from Lorraine who could have split his act for two sections and been better off, although the meagre audience went for him as is. Lorraine uses a girl stooge to sing as a windup and hands out pretzels for an afterlaugh. Colored quartet, "Emperors of Harmony," went too long.

A chap, given as Jack Rose, does an eccentric acro bit for one minute. Nothing outstanding throughout the performance.

The vaude end ran 53 minutes against 108 for the film section. The latter included a 20-minute comedy, Fox Movietone and some trailer stuff.

Altogether somebody used the clippers instead of the shears and an uneven entertainment resulted. *Shan.*

JEFFERSON

House did four shows Saturday instead of the customary three. Figured on a quick turnover with F. N.'s "Little Caesar," featured the first half. Due to this vaude bill was clipped to six acts instead of the usual seven, with the running time shortened. Ran nearly 30 minutes less than the seven-act bill which the house usually features.

Gymnastics of Cheppelle and Carlton made a swift and strong opener. Act did but six minutes. Boy, while flat on his back, lifts the girl upright from the floor with the palms of his hands. He then twists and squirms into various other positions while still supporting the girl hand-to-feet.

Roy Gordon (New Acts) gets laughs from the usual marital battles. Uses two audience plants which he later brings up on the stage.

Stanley Twins, two lissom blonde girls, treyed with a dance flash turn. Erhardt Brothers assist with songs and dances. Fast hoofers. Girls are elaborately gowned. Both feature high kicks and acrobatics.

Fast patter of Sam Hearn went like a house afire. Hearn's satire about modern living conditions, current events, etc., gave the mob a kick. Winds up with the violin imitating two violins being played simultaneously. Closes with a dramatic travesty—with the fiddle music supplying appropriate atmosphere.

Joseph E. Howard, songwriter, drew a good hand at the closing of his act and took a legitimate encore, using "Ol' Man River." Howard warbles his old time song hits while accompanying himself on the ivories. Two femmes are used for atmosphere with the numbers. One does a little singing.

Dizzy antics of Roy Cummings were surefire in the closing spot. His fly work on the drop was especially amusing, helped by a break away beam on which it is hung.

PALACE, CHICAGO

Chicago, Feb. 14.

This week's Palace offering is known in RKO circles, as an "intact bill." Title means the various acts and people appear in each town along the RKO route in the same order and sequence. Some time back these "intact bills" were labeled "units." Most observable difference in this sort of show, and the regular vaude offerings, is the amount of scenery and props carried and the more frequently present m. c.

In this case Larry Rich announces in the very beginning he will be the m. c. and that nothing further can be done about it.

He is a corpulent person who first blossoms out in a morning outfit of striped pants and a small army of grotesquely attired stooges. He starts things off rather slowly but gradually builds to some deep laughs.

Opening came the Living Jewelry, a neat bit of femme forms draped about a large mirror, which is the background for a femme and man dancing team. Both are picturesquely costumed and are smooth steppers, pleasing.

Phil Rich, in the second place, brought out his leg knot tying and his old man characterizations most effectively. His rendition of an old time pop song big. Rheumatic dance, that closes his turn, carried a big number of votes.

Lois Torres & Co., in the third spot consists of four men, a girl and one small lad. It is a tumbling and acrobatic turn, doing also some human pyramids and formations. The turn uses stereotyped routines. They manage to sell fairly well because of speed and some closing mad leaps about the stage that help considerably.

Marion Sunshine used "The Peanut Vendor" as her closing offering in the trey spot. Miss Sunshine, who Rich said had been very ill for the past three weeks, offered an impersonation of Chevalier, as one of her best bits. Possessed of a birdlike deportment on the boards Miss Sunshine keeps hopping about with nervous gestures. She has, however, her own indivdual manner of putting across pop numbers, and she scored high and heavy.

What was called the Larry Rich Festivals, running 20 minutes, closed the "intact" show. In this everyone but Miss Sunshine comes out and repeats his early performance.

Rich sings and builds up laughs, which toward the end of the 20 minutes sag sadly. For some reason this turn, contrary to most all stooge turns, tears down as the time passes instead of building.

Feature picture "Many a Slip" (U) with a heavy afternoon attendance at the early show.

58TH STREET

With reduced prices for the early birds this house had a fairly large crowd on hand at the first show Saturday and they were amply repaid by the picture, "Little Caesar" (FN), even if the vaudeville left something to be desired.

The weakness here was mostly in the spotting of the Hickey Brothers, Ed and Tom, in a comedy hodgepodge. The bill would have been stronger if they had changed spots with Morton and Mayo (new acts), who deuced. The latter have an entertaining specialty in "Pansy," a prop horse, of which they compose the front and hind parts. Assisted by a blonde, who snaps a whip and acts as "Pansy's" trainer, the turn drew an abundance of laughs.

Harry Holbrook closed with his company of 18 vocalists from "Sons o' Guns." Only one girl in the act, the rest being overseas soldiers with one doing the wrong thing at the right time for comedy. This is an unusual act for vaude. Venita Gould returns with a layout of imitations that will sell anywhere. Her best is Libby Holman in the first "Little Show," assisted by Phil King as Clifton Webb. She is spotted third.

Murier Kaye's artistic dancing opened. With the help of two presentable young men and a trio of shapely lookers—one a brunette, one a red-head and one an ash-blonde—who warble. An entertaining flash. Dave Teltelbaum's overture of "I've Got Rhythm" and Pathe news completed.

HIPPODROME

"Seas Beneath" (Fox), when at the Roxy, two weeks ago, proved a weak attraction. Currently second run and backed by eight acts, biz at the Hipp's supper show, Saturday, has rarely been so satisfying. Eddie Leonard, Ben Blue and Pepito were among the eight. Vaude ran 12 minutes longer than the film end to indicate new b. o. conjectures. Whole show when caught, three hours and 46 minutes.

That's a tremendous show on time. It's also big on value. Between Leonard, Blue, and Pepito anything might have gone and entertainment still have been fairly solid. What with stooges, intermediary players and all acts taken in, the stage end carried only 36 people. There's a suspicion, however, that some of the eight acts

(Continued from page 41)

PARAMOUNT, N. Y.

New York, Feb. 14.

Week's stage unit is carrying the title of "Imagine My Embarrassment." Any connection between the 37-minute presentation and this label takes a lot of solving. It's a Fred Evans event which keeps doubling back on its own trail through many of the specialties being closely related. In most picture houses that means a flock of tap dancers, and this unit pleads guilty to such a charge.

Other program items are Smith and Dale, doing their doctor skit, and "Stolen Heaven" (Par) on the screen. Combination doesn't look like a particularly happy week for this Publix showcase. Featured comedy team are split away from the unit by the usual house trailer and are working in "two." It's the same schedule the pair have been following for years in vaude, the showmanship requirements here being to make the gags get over in the big auditorium. Team found no trouble making the acoustics respond, supplied a full quota of laughs and will entertain more people than they draw. Vaude twosome, formerly of the Avon Comedy Four, have been making shorts for Paramount and are due to turn out a full-length feature for the same company in June.

Reisman is tossing slow rhythms at them this week with his 29 men. Probably figures it a change of pace and is personally and vocally rendering "I'm a Gigolo" for the customers. Third and wind-up number is a vet blues, utilizing a special colored trumpeter. Slow pace of the first two ditties didn't awaken any special enthusiasm, though they were patient enough.

This outfit is making it tough for the unit stage band and Ted Mack, m.c., who also render and sing respectively. Gives the bill two band specialties, and that's too many. House probably doesn't want to lose Reisman, so one solution might be to drop the instrumental selections in the units at this stand. Mack could continue to warble minus the orchestrated demonstration by his cohorts.

Among the unit principals are Dave and Joe O'Gorman (New Acts), notated as making their first American appearance. Others are Babe Kane, energetic singing comedienne, who found a Saturday mat crowd most lenient; also Alfred Latell inside of a dog skin working with a girl. This miss hoofed, as did the O'Gormans, Miss Kane and Sammy Krevoff. The latter, however, mixed his up by cavorting into some corking fast spins. But that avalanche of buck doesn't help the general impression. A dozen David Bines girls from the chorus background. They do well on one toe routine.

Latell is lingering a bit long for his canine interpretation, and it would be doing the unit a favor to figure out some other way to get him off than have his partner dance. The O'Gormans, too, might chop one or two minutes to advantage.

Ann Leaf, organiste, who has been radioing for some time, was in the daily ads for the house, but didn't show. Hence, no organ interlude this week. Press sheet held no mention of Miss Leaf.

Regular Paramount news for seven minutes, and business brisk on the half holiday. *Sid.*

ORIENTAL, CHICAGO

Chicago, Feb. 13.

Now all you chillun gather 'round and you'all lissen to a tale of the day called Friday the Thirteenth. It was a mean ol' day that came to Chicago, cold and cloudy; and down in Harlem all the folks was a-wonderin' if the evil spirits was a-campin' on their trail that day; and up towards the no'th the white folks was a-wonderin' the like.

Now what you think these folks done do that day to keep that devil from their do'? Yo' think they stayed in bed, a-wrapped up to their ears and a-huggin' an ol' rabbit's foot? No, suh; not for de modern folks. They all came a-runnin' to the Oriental temple, where de ol' deacon Will J. Harris had gone and made up can't-miss, sho-nuf devil-chasing services.

And de preacher man, why he was that wah-wah, hot-cha, vo-de-o-do snortin' hound, Duke Ellington, and his gang of music men. And de preacher Ellington, he just gather round him dese good men and true, and all de scairt folks from Harlem-way and from he white folks' homes, they all come to have him chase dat devil away. And dese folks they filled up de place and stood out in the street a-waitin' fer their chance to hear de music; and jest about nobody a-cared about de picture, called "Truth About Youth," what Warner Brothers made.

De Duke he jest a-waved his arms, and the trumpets went a-moanin' and a-sobbin', and de folks dey raised their hands to heaven to thank de Lord for sendin' them these music men. De Duke and his gang they blew their trombones and beat their drums a-sweatin' and a-fightin' that old devil what keeps good folks away from the front box-office. They worked plenty hard, and played their hearts out for 40 straight minutes without a stop. They done offered up de same ol' jazz what no devil gloom could stand against; seven songs they played themselves, besides accompanying the devil-dancers and de singin' sister, dat Idy Anderson.

And fo' de special day the colored gals from the Harlem Regal came up to this loop house, and showed these folks some real ol' down-south wigglin' and shakin' what scare away de great Satan hisself.

And dey was three more colored dancers what was meant to kill off any sneakin' little devils what might be a-hidin' in the corners. And dese dancers, Ford and Marshall and Jones, they move dere feet real fast to a modern religion tune, and all de faithful in the place applauded and whistled and stamped for more.

And Idy Anderson she sang her torch tune and asked that heaven produce for her a colored sheik. And if you-all ever run a temple and nobody comes, you-all jest get yo'-self a preacher man like de Duke and his band what can chase de old devil away.

These colored folks as a novelty, why, dey can make a snortin' show that looks faster than it really is; and a show like this couldn't miss with de Duke knowed to every flap in town as de hottest man aroun'. And de cornets went wah-wah, and de trombones was a-sobbin' and de drums kept time; the devil dancers danced; and that's the story how that mean ol' Friday 13th was changed into a lucky day for those repented ol' sinners, Publix-Balaban and Katz.

STANLEY

Pittsburgh, Feb. 13.

This is Ed Lowry's "Farewell Week" here, the curly-headed m. c. returning to his old stamping ground, the Ambassador, St. Louis, in another two weeks. Lowry is the fellow who came here only for the duration of the musicians' strike last fall in the Missouri village, but they refused to let him go, once they got their local mits on him.

Generally admitted here that Lowry has the Stanley to its feet after three years of sleeping sickness. Up to his arrival it was the Penn and nothing else. That house could do business with a two-reeler and an organlog. Now it has become a neck-and-neck race every week.

Lowry may not be the greatest performer in the world, but he has a way with flaps and a. k.'s alike. His Monday nite broadcasts on the Warner KDKA hour have built to staggering proportions. When he first came there were 20 or 30 people at the studio to see him go on the air. Lately KDKA's been turning 'em away, and the joint holds several hundred.

Opening of the current show sets the spirit of the thing immediately, with Lowry on after a line number to sing "Farewell Blues." Brought Bernie Armstrong out with a piano and asked for requests. He got plenty of 'em.

Unit is okay except that many of the acts are quick repeats for this burg. Rome and Gaut, long and short comedians, have been around four or five times the last year; Mae Joyce, the little blonde who accompanies herself with a guitar, has been here three times in the last six months, and so have the Les Ghezzis, acrobatic turn. There are also the Four Rhythm Queens, precision tap dancers, and just average. A regular epidemic of these gal tappers. Chorus has a couple of neat numbers, but the whole show is virtually Lowry.

Picture is "Illicit" (WB), with Bernie Armstrong pulling a novel stunt at the organ, making radio records of customers' voices. Biz good. *Curtis.*

HOLLYWOOD

Detroit, Feb. 14.

On paper this show looked plenty weak, but as played it went for a lot of entertainment and okay. With an Indian setting, due to the flash, Clifford Wayne Co., this act was split to open and close. Brothers in the turn do a tap routine that is little short of terrific.

Standout was Bee Sarche, a looker with personality. She has played locally at night clubs but never to such advantage as on the stage. Girl has something and should get in the money. A looker with a voice and a likeable manner, she has plenty to sell, and sells it.

Krugel and Robels offers some good pipe work and talk that is plenty smart for the usual male double song and talk team. Team can play anywhere, and were very big here. Although Robels is blind he covers it so well that its not suspected. Great as stage presence and is the mainstay of the act. A swell performer.

Permanent m. c. must be given a plug. Eddie Loughton takes two shows a week and manages to give the acts the necessary sendoff and still keep his audience for him. Coming out he says "Hello!" and the entire audience, seemingly in chorus, "Hello, Eddie!" So strong it sounds rehearsed, but obviously couldn't be. *Lee.*

ROXY

New York, Feb. 12.

Roxy has hit on a gold mine of an idea as the central thread of a presentation review, an idea that is capable of endless variation. It is the scheme of picking out typical phases of New York life and presenting them in futuristic embellishments. What they have done in this production with "Greenwich Village," "Harlem Night Club" is applicable to a multitude of other metropolitan phases.

Show opens with "The Bowery," variation of the familiar Roxy silhouette dance bit, here having an impressionistic setting of fire escapes, fluttering clothes lines and a lamp post, all blacked out against a semi-luminous eye of blue.

"Greenwich Village" is eloquently suggested by a line of banquet tables in sharp perspective, before which the dancers in gosh-awful arty draperies and grotesque Benda masks, do a series of lackadaisical interpretative dances, a smart touch of witty satire. Four girls and four men form the dance group with Leonide Massine and Nina Polsley leading them. Group of Roxyettes supplement the five-some, in a more sprightly contrasting evolution.

"Harlem" is an elaborate set of pictures, background of a cabaret terraced above the stage level with a forward space, like a cabaret floor, for specialty bits including the Cotton Pickers Quartet, Snake Hips, Three Rhythm Boys, colored tap dancers with high speed and acrobatic winging, and Bessie Dudley, light brown girl in typical Harlem undress and a dance that goes with the costume. Last named item is high voltage for the polite Roxy. Finale had the Roxyettes in blackface and exaggerated minstrel parade clothes.

Probably it was the Roxy "tone" that restrained them from leaving this zippy episode for the climax, where it should have been on high speed merit, and topping off the presentation with a comparatively mild interlude called "Times Square," which merely had a trick impressionistic representation of the Square as a background for the Roxyettes precision routine, capital number in all ways and a fitting finale, but rather a let down in novelty and punch from "Harlem."

Settings for these three ensembles called for intervals for handling the stage and these were provided by two mild bits. A drop in "one" showing the face of a clock which turned out to be a transparency was accompanied by a soprano-tenor duet in front and a ballroom dance behind the transparent clock face.

The other wait was filled in with the Cotton Club quartet as street cleaners before a street drop doing casual harmony until the new set was ready.

Overture that fitted particularly well—overtures never seem to have much to do with the rest of the proceedings—was a smashing arrangement of "Rhapsody in Blue" played with all the big Roxy symphonists had from its 10 bass viols to its piccolo players.

Feature is "Dracula" (U), which gave another novel twist to an all-around novel entertainment. *Rush.*

BOULEVARD, L. A.

Los Angeles, Feb. 12.

The contention of thinking showmen that flesh is needed and will bolster straight picture policies is proven at this neighborhood Fox-West Coast property. After two weeks of a medium-priced but satisfactory stage show of 16-piece band, m. c. and specialty acts, the gross has doubled. And with the act policy, FWC changed the house to a weekly from a twice weekly stand.

Boulevard is teamed with the Egyptian, Hollywood, a weekly grind, under a unique policy by which the same stage show doubles between both houses. Acts play before the first evening showing of the film and after the last at the Egyptian, and between the two nightly feature unreelings at Boulevard. Cost of supporting the stage end is divided between the two theatres, the Egyptian, through more shows, feeding the kitty heavier.

Besides seven nights a week, the Boulevard gets a crack at the stage show Sunday afternoons, when it maintains the same scale as in evening—50c orchestra and 60c loges. The Boulevard is a modern theatre, well managed and operated. Has 2,150 seats, with a lot of people in them on the holiday night (Thursday).

Jules Buffano and his 15-piece orchestra, a pleasing combination, is backbone of the stage outlay. Specialty acts are booked every week by F. & M. Show is built for around 30 minutes playing time, so that it can double between both theatres and avoid holding up performances. At Boulevard it ran 33 minutes. Trimming of orchestra numbers will bring that down.

Giving the peripatetic units a name each week, it's "Synco-Harmonies" for the latest. Provided with a nice setting, simple but tasteful, Buffano opened with a medley of hits, his bandsmen doubling for vocal. First act, Inez and DeWyn, do a brief but effective acrobatic routine in slow motion. Crowell and Allan, mixed team in a comedy piano act, with the girl clicking in some clever dance stuff, follow. Besides the girl's dance specialty, displaying an odd, effective style, audience went for man's clowning at a small piano. This turn could be speeded up by cutting fanny on the piano. Some of the comedy material old but liked.

Another band number, too long as with the first, plugs "Moon Melody," announced as written by Buffano, and rings in Kenneth Orr, house organist, plus an offstage voice (Mike Harvey). All right except for length.

Gaddison Jones and Elsie Elliott offer a pleasing waltz-adagio routine, staying only long enough to get over nicely. Band closes with a comedy number in which the boys do baby characters—bawl, cry for their gin, etc. Also too long.

Celluloid "Clang Buster" (Par), Sportlight and Fox News. *Char.*

EMBASSY

(Newsreel Theatre)

Feb. 16.

Dialog is the poorest part of current newsreel collection. Either the contact boys over-rehearse their subjects or else it's the opposite extreme and the parties haven't the desired spontaneity

The Prince of Wales' first interview with Fox Movietone on shipboard, though strained in stance, possesses vocal fluency. But Michael Arlen's apologetically aimless prattle and Mrs. Bruce's lamentations about having no more countries to fly over fall flat. There is, especially, little excuse for clips like Arlen's.

The same clip that all of the sound newsreels obtained at National Broadcasting Headquarters on the reception of the Pope's address is featured this week at the Embassy. The real news value probably figured in the quality of the Pontiff's voice.

The Embassy program overemphasizes height and dogs this week. Repetitions give the bill a certain sameness, made more so by clustering shots of the same category. There are three dog clips in row. Two are derbies, one a kid's affair that has a few laughs, the other a regular dog race in Ottawa. Last is the New York kennel show.

Some excellent camera work is represented in the clip on the new Hudson River bridge. The man on that job took plenty of chances to get the unusual.

Falling planes in test flights and Babe Ruth's spring proclamation are always good film. But Mussolini's badge-pinning and German bands are getting commonplace.

By way of sports some Austrians are shown being towed on their skiis by autos; Boston co-eds do a stupid baseball burlesque on snowshoes; Jap boys pummel each other with canes in some kind of single-stick exercise (not explained); Princeton lads practice gym rowing.

George Medalie tells some of the tasks faced by a U. S. attorney and the need for 50 assistants. He squints badly, being close-upped all the way through. Owen D. Young keeps his eyes on his notes while he cooly cuts the bonus payment at this time from $3,000,000,000 to $300,000,000.

A novelty is the key-hole shot of a lady of 1870 undressing while a girlie in modern scanties remains in the background. So many things are taken off that the hilarity builds to a climax.

Movie tests of girls in Mexico City are disappointing and a demonstration of what milady will wear on her feet this spring is perfunctory.

Perhaps the funniest clip is the call of Mrs. Moose for Mr. Moose as sounded on the horns of a half a dozen New Hampshire guides. *Waly.*

FISHER, DET.

Detroit, Feb. 14.

Stage show featuring Grant Withers, added attraction, with plenty of entertainment.

Unit billed as Bob Nolan's "Nifties" for want of a better title, Withers contributing eight minutes of talk and a song, with Nolan as straight. Not bad. Material sounded original. Withers' voice untrained but okay and he got over nicely. Has benefit of looks for the flaps, a boyish manner for the mothers, and a nice sense of humor for the men.

Ryan and Noblette panicked them with their usual song and talk routine. Three Blue Steppers, the girl and one of the men doing some great acrobatic tumbling, solid. Dancing not up to the tumbling, however. Nolan, with a pleasing voice and personality, sang "Just a Gigolo," including some pantomime, instead of the usual patter. Boy is a singer not a pantomimist. Otherwise okay.

Overture used to novel effect. Labeled "Looking Backwards" old tunes were played and stopped to permit an old silent picture with new sound talk added for laughs. Name of the picture is "The Curse of Dope." Very well gagged for plenty laughs.

Arsene Seigel at the organ and Paramount News, with feature "Sit Tight" (WB). Business good. *Lee.*

REGAL, LONDON

London, Feb. 6.

Bill at the Regal (Thurs., Feb. 5), likely to hold good for a fortnight, is topped by "Uneasy Virtue," new British International comedy, supported by Dorothy Mackail's "Once a Sinner."

Stage show, which is the best work Douglas Murray has yet done on this side, is "Dance Through the Ages."

Generally known here B. L. owning the theatre, rated his first work as much below standard. His current production comes out on top compared to the other presentation acts current in London.

Theme of "Dance Through the Ages," which is only sketchily done, is the evolution of the steppers' art, starting with the Grecian ballet, an effective piece of work against a blue background, changing to the Polka, just a couple of limelights stabbing against the backcloth. Then to the Cake Walk, done under more or less the same conditions and ending with Syncopation, in which 32 chorines, alternately dressed in black or white, strut their stuff against a jazz sunrise background, with some clever quick lighting changes to give the syncopated effect.

Value of the presentation is the way it shows what can be done with very little expense and a lot of imagination, and from the straight technical point of view is way ahead of the run of presentation acts on this side.

Show went well with the audience. House was good, which means little on this particular performance as there was a lot of press and exhibitor paper around picking up the main feature. *Chap.*

ORPHEUM

("Cimarron" Prolog)

San Francisco, Feb. 14.

With the showing of "Cimarron" the RKO Orpheum is again using its stage for something besides a prop for its picture curtain. Unfolding the slogan, "Our Stage Is Reborn," a heavy campaign was put on to announce the return of stage shows in this house. Initial offering is in the nature of an atmospheric prolog devoted entirely to group singing and orchestra numbers. About 36 male singers and a dozen or more women are used in the ensemble numbers. These prologs are to be a permanent feature, changing with the picture.

Curtain rises on set suggestive of the primitive west. Rock piece at one side with projecting ledge has Indian in full regalia in solo number. Stage is in semi-darkness with spot on singer's face. Number well done. At close of song shadowy figures come forward as lights come up revealing small band of Indians who go into war dance. Followed by solo dancer, uninteresting and monotonous.

Miners, pioneers, etc., saunter on and engage in antics in imitation of scenes and characters in the picture. This is to the accompaniment of a western song. At conclusion the big number of the prolog, "Land, Land, Land," in which the entire male chorus engages, is put over with gusto.

Entire prolog somewhat disappointing From one standpoint there was plenty of people, in fact almost too many. The voices, especially as revealed in the big number, seemed lacking in the necessary power and quality.

As a whole, however, the presentation pleased and drew fair applause. It should have been a smash and thrilled. Miniature wagons seen moving across the distant landscape just before the finish of the act won appreciation.

Uzia Bermani made his bow as the new orchestra leader, wielding a rhinestone-studded baton over 29 men. Bermani's orchestra is superior by far to any the Orpheum has had since it became a picture house. He should win a following. *Rivers.*

PARAMOUNT, L. A.

Los Angeles, Feb. 12.

Publix unit this week, "Put Put," is not so hot. Failure as entertainment is not due to lack of talent but to absence of a personage as salesman for the turns. No m. c. caused one of the Chevalier Brothers to step down to the footlights on several occasions and "take great pleasure in introducing——" but he muffed by a mile and his pleasure was dimmed by nervousness.

Hunter and Percival, Chevalier Brothers and the Murriel Abbott dancers head the unit. Grace Johnson, billed, left the presentation in San Francisco last week.

Hunter and Percival carry the comedy burden and landed solidly. Hunter with his trick Italian dialect worked overtime to make up for Miss Johnson's absence. His attempt to spin a rope is a neat bit of hoke. Miss Percival just stands by, but she's good to look at.

Chevalier Brothers, with their hand balancing for the opener, following the Abbott dancers, who tapped for a curtain raiser. Boys have both looks and ability. An

(Continued on page 77)

RIAN JAMES
Monolog
12 Mins.; One
Albee, Brooklyn

Following closely in the footsteps of Broun, Winchell, Dudley and Hellinger, Rian James, purely a Brooklyn product and columnist on "The Eagle," made his first appearance in vaude here last week. James is known to Brooklynites as "Brooklyn's Ambassador to Broadway."

James hit this borough about three years ago, and today is known in local homes as the boy who goes places, sees things and writes about them in a breezy manner. His daily column brings in thousands of fan letters and there is no doubt that his readers helped jam the Albee to catch a glimpse of him.

James had to depend on Harry Hershfield, who preceded him on the bill. Then, too, he had an ally in Violet Carlson, third on the bill. With these two capable assistants James' act was cheerful.

Announced by Hershfield, James walked on with an alarm clock to tip him off when the act was over. Gagging between James and Hershfield, the latter finally walking off to leave the scared columnist alone. Rian told about his contract and scored, judging from Saturday night's performance. Hershfield and Miss Carlson on again to sing while James played tick-tack-toe on a drawing board. More gags. Both then left. James alone again. Alarm clock rings and act is over.

Business was tremendous at the house last week, but "Millie" (Radio) was on the screen. Picture held over and James didn't. That's neither here nor there as the columnist gave a good account of himself and may play a return date.

LANE, OSBORNE AND CHICCO (1)
Songs, Music and Dances
13 Mins.; Full Stage (Drapes)
Palace (St. V)

A foursome, two girls and two boys, with one of the girls, probably the musician, sub-billed as Dolly Chicco. The three-name billing is bothersome enough for publicity anyway.

Open the show at the Palace, and plays that way. Like a parlor bunch wrongly steered into the Palace before ready.

The dancers can't sing, but do, especially the girl, who does some acrobatic dancing fairly. Her opposite, the boy, is a Russian hocher by instinct apparently. For the finish both do "The March of the Toys" in costume and that should tell everything.

Other boy and girl play a double piano accompaniment, and do harp solos. Boy harpist not so bad. Does well now, especially in the ragging duet. The harp is his best and he should stick to it. Spotlight plays alternately on the two harp players, and funny enough. Probably to dim the gold curtain drapes, that also dim the lights on the stage. If the RKO act improvers think anything of this turn they can start right to work on the lights first, and they will have plenty to follow.

A lightweight turn of the family group type. It needs more speed and entertainment for present day vaude, such as it is, and the lessor of course, more exacting. *Sime.*

CAITES BROS. (1)
Comedy, Dances
12 Mins.; Two (Special)
Loew's Orpheum

Now the Caites Brothers are doing imitations. They have a good idea, one that makes even their sure-fire dancing secondary.

Curtain rises on a drop showing the Paramount and Capitol theatres displaying the names of John Gilbert and Louis Wolheim. Lew is before the latter and Joe before the former, with their backs to the audience. When they turn around Lew is made up to look like Wolheim and Joe like Gilbert.

Then into gag patter about respective popularity and fan mail, Lew then gets John heated, and John starts to show him how he made love to Greta Garbo. John let his hand slide, and there it gets blue. The act is strong enough without it.

Dancing rounds out the act strong.

PILETTO (2)
Juggler
12 Mins.; Full
86th St.

This European importation scored cleanly in a closing spot, but his work shows nothing out of the ordinary among fellow-workers like Rastelli, Felovis and Serge Flash.

Piletto, seeming to overdo his efforts at showmanship, balanced a rubber ball, about six inches in diameter, on the Chinese sticks without a miss. Drew plenty of interest and applause at the end when having the audience throw the rubber ball to him to catch it on the end of his stick. Serge Flash does this also.

Change of costume would be a distinct advantage, the pink, and apparently silk, outfit of shirt and shorts giving too circusy an impression. His white tights also did not enhance a pair of masculine legs. Company of two is a man and woman who assist.

NOBLE SISSLE
Orchestra (13)
25 Mins.; Full Stage
Palace (St. V)

With his former stage partner, Eubie Blake (Sissle and Blake) passing out, Noble Sissle continued with his own orchestra, returning to the States after three seasons of a continuous hit career in Europe. The Sissle all-colored orchestra as at the Palace this week is putting over a very good variety turn. In fact Mr. Sissle passed up the dandy rhythm dancing playing by his orchestra to make the vaudeville end more pointed.

That was good in one way and not so good in another. An orchestra capable of playing dance music the way the Sissle orchestra does it at the ritzy Princess restaurant on Park avenue should at least give the Broadwayites one hearing of rhythm. Instead at the spot where Sissle could have planted such a number he did his own song of the war. It's a dramatic recitation set to music, with effects, and sure fire, of course, because the war is in it and the number written in the first person. But it is pushed in and the act would be a better one without it despite the applause or how Mr. Sissle may estimate his dramatic delivery.

The orchestra plays hot most of the time, and it can. It holds two or three specialists, each given an opportunity. Selections okay and the all-colored angle not unnoticed, for the Sissle group is personable. Get a load of that bass viol boy and also how he plays it.

As a separate act are the two Berry brothers from Harlem, those two who first got into the light with the Chevalier engagement at the Fulton, and later got into "Blackbirds." The boys do just as well here, with Sissle giving the taller brother a hardy plug when stating he considers him the best strutter since the days of George Walker (Walker and Williams).

For prestige the Sissle orchestra has a record of runs at Ciro's and the Ambassadeurs in Paris. That's equalling any class spot in America. They are due to return to Ciro's. At the Princess on Park the Sissle group is a novelty, not only with its dance music but as the first colored orchestra ever east of 6th avenue in a high class place.

The orchestra of 12 playing pieces carries around 60 instruments in sight. Mr. Sissle sings several numbers, amongst them some of those hits he composed for "Shuffle Along."

All right as an act. With the Sissle name, the Park avenue attachment and the colored part, the orchestra should be a draw besides in vaude. *Sime.*

GEORGIE TAPPS and DANCE MANNEQUINS (7)
Dancing
14 Mins.; Full (Special)
81st St.

Well-built flash with enough variety to hold interest throughout in spite of no relief from continuous hoofing. Six good-looking and versatile girls compose the line, and they do everything from ballet to rope-skipping tap routine.

Marion Lane, given sub-billing, is an attractive blonde who holds down two solos with skill—one a toe and the other a high-kick acrobatic number. Georgie is a whirlwind hoofer who has clear taps to go with his speed. He should switch his two singles for better results. Both are good, but the first stands out as really exceptional and won a strong hand when caught.

NORMAN and RIO
Comedy, Talk, Dancing
8 Mins.; One
86th St.

Al Norman and Eddie Rio had the courage to attempt something entirely different, and the result is entertaining.

Open as any song and piano team, with one announcing he will sing a song that goes like—and as the orchestra picks up a tune he slips neatly into a dance. Next gives an impression of how four different people enter a subway train, and then exits while his partner leaves the piano for a demonstration of a man taking his Saturday night bath.

They have apparently made a study of every detail in the turn, and by emphasizing the movements have created an unusual style of comedy that clicks. An eccentric dance shows they can work well together.

WILMA and BARLYNE WALLACE (3)
Songs, Dances
13 Mins.; Full
Jefferson

Flash act patterned along the usual lines. A little singing, lots of dancing, and the result is fair.

Just one dance bit that stands out, by the boy singer and solo dancer. Number is a series of splits taken on the jump and finally a leap from a piano.

Sister team, with the billing, opens the act in a short silent film showing the girls flying by plane to get to the theatre in time. Later they did well in solo toe acrobatic numbers. Their opening song was weak.

Two boys are a formal dancing team.

PILCER and DOUGLAS
Songs, Talk and Dances
15 Mins.; One and Full Stage
58th St.

Admitting the Pilcer and Douglas combo works for returns in their new act, considerable credit is due to Joe Cappo, juve dancer.

Principal stepping is done by Miss Pilcer and Cappo. The routine includes a nifty South American number rather rumbalike. Miss Pilcer and Cappo do well together and are very effective with fast team work. Miss Pilcer gets special mention for her dressing.

Fast moving, colorful turn, decidedly vaude all the way *Mark.*

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3 GIERSDORF SISTERS
Songs and Music
11 Mins.; One
Palace (St. V.)

These three girls of the old show family name of Giersdorf came out first in 1925 with a band. They played more instruments than at present. In 1927 they were still around, but with a condensed orchestra and also more music.

Now Elvira, Rae and Irene Giersdorf are doing songs, mostly, and pops from current shows. They have one musical number. In the Brox style of close and low harmony, they did fairly well No. 2 at the Palace. That kind of singing may get along for a while while the sweet and low thing holds up.

Each of the girls holds a black lace kerchief hanging from one finger, just like a single in vaude or musical comedy. Who started that kerchief thing from the finger? Probably Nora Bayes; she started a lot of stuff for singles, like the shawl, fan, etc. But isn't there any one original or creative enough to get something new, even amongst girls of the stage? And here three girls are doing it as it has been done before, and also their singing. Their own matter, instrumental, which might prove to be of more value in position and salary, they sacrifice. For what? The girls should mix up the music and songs much more. *Sime.*

JOE WONG and PICKARD'S SYNCOPATORS
Songs, Dances, Instrumental
20 Mins.; Full Stage
Coliseum

Joe Wong and the sprightly and attractive Fumi Kawahata are standouts of this act, which has the tall Chinese musical director (Pickard) and his stringed layout supplying the musical background.

Wong is a corking showman, has a pair of pipes and that he's versatile was demonstrated when he first imitated Rudy Vallee and then swung into Ike Edwards and his uke bit. Wong has such a pleasing voice and of high range that he doesn't have to worry about the Vallee imitash, though it goes with Wong's showmanship.

Miss Kawahata is about the most comely and shapely of all the Oriental dancing girls. And she is also decidedly agile and acrobatic.

Pickard's syncopators tear into the lowdown with guitars and mandolins and one boy steps out for a flashy bit on the uke. Same young man also displays graceful, fast ground tumbling at the finale.

Good act, well balanced and given the proper speed and verve by Wong and Miss Kawahata. With these two working as they do, the act won't miss. *Mark.*

MIX and MAYNE
Rope Spinning, Talk, Songs
10 Mins.; One
Englewood, Chicago

Patterned in the Will Rogers rope spinning gagging manner, Paul, not Tom, Mix, in his line of patter has evolved some original ideas that are smooth running and worth while. A little louder with his wording would help somewhat.

All the stock rope tricks are used by Mix. His one outstanding one being the spinning of the rope in his teeth while singing.

Comely femme, Ethel Mayne, has a sweet pair of pipes in solo, with both being attractively garbed. As a wind-up the femme plays a banjo, with Mix spinning a rope fastened to a derby hat. This idea is new.

Both ingratiate themselves easily, allowing Mix to take the brunt for trying to sing. This makes the two solid from the start. With a whip-up of time and more punch there is hope.

Mix has been around in vaude for last six or seven years. Girl and act both new.

Next to closing here.

HARRIS and BISLAND (2)
Comedy, Song
15 Mins.; Three
Loew's Orpheum

Two boys and two girls, with the comedy around the boys' attempts to talk the girls into a ride in their prop car on the stage. Patter is of the lukewarm variety. If the audience is warm the act may go. Plenty spots here for helpful padding.

Too much of the laugh load rests on one of the two boys. He's the hoke comedian, in dialect. Other boy straights.

Same applies to the girls. She who plays the tough and refuses to get in carries the load.

One song spotted toward the finish and doesn't count either way.

HIPPODROME

(Continued from page 42)

belonged to an RKO intact split just for this house.

Air thumpers opened and closed and one had to suffer. It was the Luster Bros., eccentric acros and kangaroo walkers, who suffered. Six Franklins opened. Similar stuff by both on the general plane of entertainment made it look like one of these acts was unnecessary for the bill. Ben Blue next to closing. Hoke comic and his eye filling blonde were good for laughs. Blue, closing, might have worked a better entertainment reaction. Acro act finishing helped to smother some of the snickers Blue had left stamped.

The Hipp is a tough spot for acts. Any turn that can get definite applause from these cynical show shoppers might be a panic elsewhere. Blue, Leonard and Pepito did that. Barsoni and Kharsum also were big. Weston and Lyons, and Clyde Hager rounded out.

The old minstrel carries nine b. f.'s with him. Two play banjo, one piano, and four make up a quartet. There are also a couple of buck steppers. The act's in full with special drops.

One mystery uncovered on the bill this week is that the stooge who plays ticket chopper for one of Blue's bits is the mysterious customer at Gerson's who always yawns before eating. He's been baffling the lunching mob for weeks. *Shan.*

86th ST.

Never any doubt about trade in this neighborhood with "Little Caesar" (FN) as the feature. Saturday the house opened before noon and they started coming and although it was not a complete sell-out by mid afternoon there was a fast exodus when the vaude show had followed the underworld picture.

Admitting "Caesar" was the big draw credit must be given to Leatrice Joy, film star, making a personal appearance. That she is a magnet in Yorkville was evident from the way she was applauded.

The vaude was just so-so. The show ran one act short of its usual allotment owing to the length of "Caesar." Eddie Borden did great service. He supplied legitimate laughs that were badly needed in a bill otherwise weak in comedy, outside of the Hal Sherman-Dot Ryan turn.

Vaude opened with Tom Manahan and Co., dancing turn which scored on its stepping and on Manahan's boxing bit, pantomime, and tap routine. Manahan has changed his turn around considerably, but still has Tess Noel doing her acrobatic dance with the featured splits. Specialties by the Melvin Sisters and the Terry Sisters were effective. Much of the opening seems wasted before the act gets down to real stage biz.

Hal Sherman and Miss Ryan started off slowly, but picked up in fav when Sherman swung into his Jimmy Savo style of dancing and clowning.

Miss Joy is easy to look at and one of the few to step from the film lot to vaude and make her way on merit.

The Eddie Borden act followed and was a laughing cleanup. Borden does some funny stuff with his English co-worker, "Sir" Francis Young. The latter works effectively, a worthy successor to Eddie's old side kick, "Sir" James Dwyer. Dot Brown is still with him and still getting fine music out of her accordion. *Mark.*

RKO, L. A.

Los Angeles, Feb. 12.

Versatile entertainment makes the four-act unit this week a better than average bill. Good assortment of comedy sprinkled among the hoofing interludes. House well filled Thursday night.

Hap Hazard, nut sailor wire act, has the initial spot; Frank DeVoe, who cracked plenty of the Bow-De Voe mixup, did songs; Joe Besser and a company of four followed in a Northwest Mounted skit; Ross Wyse, Jr., and his mother and father had the closing act. These acts make up a nice bill.

Hazard's act brought plenty of opening laughs. Hazard could cut some of his patter. He got two encores, with everything from clarinet to juggling.

De Voe carries a piano player. He tried a few songs, some dramatic, and gagged a bit. He tried too hard, however, and missed. His was the weak spot on the bill.

A finger gesture of Besser's had them all laughing. Whatever he did or said brought a howl in his skit, with Besser playing a Northwest mounted. Closing, with the finger gag being worked with an oversize prop hand, wowed him off. Two girls and two men with Besser. The girls obliged with a song apiece, plus a little tapping.

The Wyses were on a little too long. With Wyse, Jr., leading the action they went through everything from contortions to fiddlings. Mrs. Wyse has little to do beyond a song and a few leads, but the men of the family work hard.

"Many a Slip" (U) feature.

VENETIAN, RACINE

Racine, Wis., Feb. 15.

Seven weeks ago Bernard Dephin, Jr., Warner Bros. Wisconsin district manager, sent for Lon Ramsdell, last season p. a. for John Ringling and some of his circuses. When Mr. Ramsdell hit Racine he was made manager of the Venetian.

Immediately the new manager went on the air nightly over the local Journal station, WRJN, with talks about the circus. Between breathes he slipped in something nice about the weekly Sunday vaude program the Venetian has on tap.

Result of Ramsdell's coming to Racine has been that a big percentage of the town's 65,000 souls have got to hear of Mr. Ramsdell and the Venetian, with many spending the Sabbath visiting the show house and looking over this circus stranger in their midst. About 25% of the population is idle, with a great many of the town's 180 major industries running part time, or not at all. But in the past seven weeks, with the vaude program, and the help of Ramsdell, business has crept up, until talk is in the air of the vaude remaining three days a week.

Town's two sheets, the "Times-Call" and the "Journal" are running a swap contest and a scrambled letter contest each day, along with remarks and pictures Ramsdell makes. The result, by rule measure, is some 1,000 free inches a week for the Venetian. This has all helped bring in the customers. The other houses in town, the RKO Main, of 900 seats; the Fox-State of 750; the Granada of 500 and the Uptown of 1,200 haven't quite caught up yet to Ramsdell, although they admit he's the best p. a. Lon Ramsdell ever had.

As for Ramsdell he frankly admits Racine is the press agent's paradise. He is so happy he has notified Mr. Ringling he will not be about this season, remaining instead to plug the Venetian and Ramsdell. The new manager bars only talk of unemployment from the stage.

In this week's offering the Fox-Hobb Serenaders, formerly of the Johnny Perkin's unit, are on the stage, with the house orchestra getting a day's rest. The Serenaders, of seven men, beside playing for the acts stage a few numbers themselves, such hill-billy songs and the like.

Will Higgie and his four girls do a bit of hoofing, straggling on every now and then to add to the amusement and to give Richie Craig, m. c., something to kid about. Higgie's best is a Russian dance set to modern tap style.

Lydia Harris, a buxom femme, possessed of resonant pipes handled her numbers smoothly and effectively. The Andressens, femme and man do tumbling and leaping, with the girl carrying away a dance on her hands in strong fashion. The femme is Onedia Nelson of the Nelson family long known beneath the white tops. As a closer the bill gathered for a farewell hand waving contest.

It's the first time the Venetian has taken an act orchestra and tried to build a unit bill. The idea got over.

LOEW'S ORPHEUM

Vaude started 30 minutes late Monday night. Ran 72 minutes. Would have been a better bill to have shown the talking short after the vaude instead of before it. Regular neighborhood show, with nothing unusual. However, by the manner in which the mob here takes to each act, one would think it was an ultra-Palace bill. Audience here is taking the place of the burned and passe Lincoln Square, where openers used to be received like a headline act.

Metro's "Reducing" the first half. Judging by the crowd Monday night a big draw. House packed to the rafters, and it's quite a big seater.

Four Casting Stars, trapeze act, swift and partly thrilling opener.

Jerome and Ryan, instrumental, given much over little. Harmony is of the average sort. A few comedy songs help. One strums a banjo and the other the Spanish guitar. Worked in too many encores.

Harris and Bisland (New Acts), comedy turn about taking girls for a ride in an auto. Went oke. Caites Bros. (New Acts) have a new comedy turn with a good idea. Sure thing.

Jack Sidney and Co., with Addie Seamon, closed. Support includes four boy hoofers, nicely dressed and with oke leg routines. A blonde danseuse does toe taps, and quite a young blonde girl does a pretzel-bending contortion dance, featuring some remarkable body twists. Addie Seamon showed up as a good dancer and a fair warbler.

Joseph Ivers Lawrence has resigned from the editorship of "Top Notch," one of the Street & Smith string. His successor is Ronald Oliphant, long editor of Chelsea House, the S & S book end. Ben Conlon stays on as asso. ed.

Variety Bills

NEXT WEEK (FEBRUARY 21)
THIS WEEK (FEBRUARY 14)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (21)
Harry Hershfield
Beatrice Lillie
(Others to fill)
(14)
L Osborne & Chico
Giersdorf Sis
Noble Sissle
Beatrice Lillie
Gus Van
Dr Rockwell
Merediths
Violet Carlson
Gamby Girls
Sammy Cohen Co
Chappelle-Carlton
(14)
Luster Bros
Borsoni & Kharum
Weston & Lyons
Pepito
Eddie Leonard Co
Clyde Hager
Ben Blue Co
6 Franklins

SAILING SMOOTHLY ON THE
SEA OF SYNCOPATION
JACK POWELL
NAVIGATED BY
LEDDY & SMITH

Berry Kids
Chester
1st half (21-24)
Van Cello & Mary
Dr Rockwell
The Merediths
2nd half (25-27)
Gaudsmith Bros
Venita Gould
Bobby Pincus
Jack Sidney Co
2nd half (18-20)
De Toregos
Sidney Page & Co
Aunt Jemima
Joe & P Michon
Coliseum
1st half (21-24)
Harmon & Sands
Phil Cook
(Three to fill)
2nd half (25-27)
Giersdorf Sis
Frank Richardson
(Three to fill)
2nd half (18-20)
Enos Frazere
Carleton & Ballew
Fred Ardath Co
Raynor Lehr Co
Will Osborne Co
81st St.
1st half (21-24)
Ed & Tom Hickey
Jeanette Hackett
Sylvia Clark
2nd half (25-27)
Cardini
Medley & Duprey
Joe Howard
Charlie Foy Co
2nd half (18-20)
Scully & Craig
Gaudsmith Bros
Charlotte Lansing
J C Flippen
Jack Sidney Co
86th St.
1st half (21-24)
Giersdorf Sis
Dick Henderson
(Three to fill)
2nd half (25-27)
Stroud Twins
Pepito
Trixie Friganza
(Two to fill)
2nd half (18-20)
5 Lelands
Jos E Howard
Harry Delmar's Co
58th St.
1st half (21-24)
Roth & Shay
Jos E Howard
Sunshine Sammy
Leavitt & Lock'ood
2nd half (25-27)
Doris Girton
Tyler Mason
Geo Carpentier
Ward & Van
Dodge Twins
2nd half (18-20)
Large & Morgner
Reynolds & White
Lita Grey Chaplin
Billy Glason
Jefferson
1st half (21-24)
Montana
Dormitory Daze
Hall & Piccard
Dodge Twins
Raynor Lehr
Renee Riano Co
2nd half (25-27)
Olvera Bros
Alan Reno
Carlton-Ballen
Karyl Norman
Bobby Randall Co
Al Gould
Johnson-Mathews
2nd half (18-20)
Serge Flash
Jack Conway
Evans & Wolfe
Talent & Merit
Phil Cook
R Hughes & Pam
After Dinner
Royal
1st half (21-24)
3 Emeralds
Ken Christy
Hamilton Sis Co
Fred Ardath Co
Bert Yorke Co
2nd half (25-27)
H Stanley Co
Getting A Ticket
Roth & Shay
Raynor Lehr Co
2nd half (18-20)
Geo Herman
Davis & Larue
Geo Riley
Jack Kneeland Co
Hickey Bros
Rita White & Co
BROOKLYN
Albee (21)
Piletto
Count Bernivici
Eddie Pardo
Bernice Claire
(One to fill)
(14)
Gracella & T'dore
Pop Cameron Co
Violet Carlson
Harry Hershfield
Rian James
Pickard's Co
Flushing
1st half (21-24)
Art Henry
Pepito
(Two to fill)
2nd half (25-27)
Dick Henderson
Blossom Seeley
(Two to fill)
2nd half (18-20)
Wallace Sis Co
Harmon & Sands
Piletto
Healy & Cross
Kenmore
1st half (21-24)
Medley & Durfee
Cardini
C Foy & Cousins
2nd half (25-27)
Ed & Tom Hickey

ADE DUVAL
HELD OVER
at the
CAPITOL THEATRE, New York
This Week
Dir.: LEDDY & SMITH

Youngsters of Y'ty
Fordham
1st half (21-24)
Stroud Twins
Pickard's Co
Trixie Friganza
(Two to fill)
2nd half (25-27)
Yorke & Marks
Phil Cook
(Three to fill)
2nd half (18-20)
Stanley Twins
Milo
Beatrice Joy
Bert Walton Co
Franklin
1st half (21-24)
Olvera Bros
Gifford & Gresham
Pressler & Klass
Frank Richardson
Michael Parti Co
2nd half (25-27)
El Cleve
Orrin & Monti
Allan Coogan Co
Belle Baker
Carter Bros Co
2nd half (18-20)
Australian Waites
Fields & Bell
Stone & Lee
Trip to Holland
Lew Brice
Roy Cummings
Hippodrome (21)
Will Morris
Gregory-Raymond
LaBella Pola
Danny Small
Jeanette Hackett
Sylvia Clark
2nd half (18-20)
Chappelle & C'lton
Hal Sherman
Viviene Siegel
Casa & Lehn
Madison
1st half (21-24)
Gaudsmith Bros
Venita Gould
Bobby Pincus Co
Jack Sidney Co
2nd half (25-27)
Van Cello & Mary
Dr Rockwell
The Merediths
2nd half (18-20)
Wan Wan San Co
Jean & H Kennedy
Tyler Mason
Withers Opr'y
AKRON, OHIO
Palace (21)
James Evans Co
Donovan Girls & B
Weaver Bros & E'y
Home Folks
(14)
Dave Apollon Co
ALBANY, N. Y.
Keith's
1st half (21-24)
Munro Bros
Talent-Merit
Lee Twins
Bert Walton
2nd half (25-27)
Stanley Bros & A'e
Ewin Eaton
Allen-Canfield
Youngsters of Y'ty
ATLANTA, GA.
Keith's (21)
Paul Remos
O'Dunn & Day
Bomby Co
Joe Young
(14)
Cowan & Gray
Johnny Hyman
4 Peaches & J
McLallen & Sarah
BALTIMORE, MD.
Keith's (21)
Cortellos H' Stars
Morgan & Stone
Powers & Jarrett
Hal Sherman
Lionel Mike Ames
Evans & Wolf
P Rooney & Pat Jr
Koran
BOSTON, MASS.
Keith's (21)
Bob Ripa
Reynolds & White
Millard & Marlin
RKO Discoveries
Tommy Wonder
Bob Murphy
(14)
The Dakotas
Gracie Barry
C Vincent Co
Sunshine Sammy
Babe Egan Co
BUFFALO, N. Y.
Hippodrome (21)
Kanazawa Japs
Bayes & Speck
Leatrice Joy
Frank Conville
Carrying On
(14)
7 Gordonians
Sylvia Froos
Sunkist Ed Nelson
Aaronson's Com'd's
CEDAR RPDS., IA.
Iowa
1st half (21-24)
Billy Wheeler Co
Jean Darling
Debell & Ruff
2nd half (25-27)
Jack & Jerry
Lillian Morton
Harry J Conley Co
CHICAGO, ILL.
Palace (21)
Stevens Nelson & S
Uncle Bob
Carl Shaw Co
Aileen Stanley
Joe Marks
(14)
Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
IND'APOLIS, IND.
Lyric (21)
Ulis & Clark
Broadus Erle
2 Black Crows
R Huling & Charlie
(Two to fill)
KAN. CITY, KAN.
Mainstreet (21)
Wilfred DuBois
Lubin, Larry & A'
An Impromptu Rev
Hal Jerome
(14)
Chris Charlton
Rita Gould
N Lockford Co
Britt Wood
LINCOLN, NEB.
Stuart (23)
Don Galvan
(One to fill)
LONDON, CAN.
Loew's
2nd half (26-28)
The Kitchens
Fulton & Parker
Nat Haines Co
LOS AN'G'L'S, CAL.
Keith's (21)
Mann, Brad & VanA
Bobby May
Yorke & King
The Ushers
(14)
Hap Hazard
Frank DeVoe
Joe Besser Co
Ross Wyse Jr
MADISON, WIS.
Orpheum
1st half (21-24)
Doin' Time
Zelda Santley
Krugel & Robles
2nd half (25-27)
Worthy & T'mpson
The Champion
(One to fill)
MEMPHIS, TENN.
Orpheum (20)
Dezso Retter
L Rosedale Co
Jones & Rea
(One to fill)
MILWAUK'E, WIS.
Riverside (21)
The Tanzolas
Olympia's P Win's
Murray & Allen
Jane & Kath Lee
Al K Hall
ROCHESTER, N. Y.
Keith's (21)
Pasquali Bros
Fox & Curtis
Small Bros & Ha's
Evans & Mayer
(14)
Paul Kirkland
Joe Termini
Al B White
Sam Morton
ROCKFORD, ILL.
Palace
1st half (21-24)
The Wranglers
Depace
Ada Gordon Co
2nd half (25-27)
Doin' Time
Krugel & Robles
Zelda Santley
S'T LAKE, UTAH
Orpheum (21)
The Agemos
Victor Oliver
Irving Edwards
20th Cent Rev
(14)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
S. ANTONIO, TEX.
Keith's (21)
Meyers L & Rice
Raymond Baird
Loring Smith Co
Roy Sedley
(14)
Archie & G Falls
Rome & Dunn
Vercelle Sis
Joe Marks
SAN FR'SCO, CAL.
Golden Gate (21)
Liazeed-Demnati
Clifford & Marion
Tracey & Hay
Pat Henning
(14)
Falls Reading & B
Wilton Sis
Jarvis & Harrison
Johnny Burke
SCHENECTADY
Keith's
1st half (21-24)
Stanley Bros & A'e
Gracie Barry
Allen-Canfield
Youngsters of Y'ty
2nd half (25-27)
Joie & J Walton
Ray Gordon
Chas Althoff
Ben Blue
2nd half (18-20)
Roth & Shay
Watts & Day
Zastro White
SEATTLE, WASH.
New Orpheum (21)
Gilbert Bros
Jean Boydell
Art Frank Co
(14)
5 Jewels
Roxy La Rocca
Ann Seymour
Diamond Boys
SIOUX CITY, IA.
Orpheum
1st half (21-23)
P Moore & RKO 4
Ruth Petty
Markell & Fawn
Johnny Perkins
Austin Mack
R Montgomery
SO. BEND, IND.
Palace
1st half (21-24)
Worthy & T'mpson
The Champion
(One to fill)
2nd half (25-27)
Alice & S Lamont
Jerry & Baby G's
(One to fill)
ST. LOUIS, MO.
Keith's (21)
N Lockford Co
Rita Burgess Gould
Chris Charlton
Diamond Boys
(14)
Kikutas
Melino & Davis
Gallo & Tisen
Joe Browning
TOLEDO, OHIO
Keith's (21)
Homer Romaine
Maj Sharpe & M'n'r
Nat Mills & Bobby
Dave Apollon Co
(14)
The Tanzolas
Foster Fagan & C
Edgar Bergen
Ken Murray Co
TORONTO, CAN.
Imperial (21)
7 Gordonians
Sylvia Froos
Sunkist Ed Nelson
Aaronson's Com'd's
(14)
K T Kuma
Fall Mall
Chaney & Fox
Brooks & Rush
F & M Britton
TRENTON, N. J.
Keith's (21)
Osaki Boys
Stone & Lee
Harry Tighe Co
Roy Cummings
(14)
Everest's Monks
Danny Small Co
Bert Yorke Co
Dance Mannequins
TROY, N. Y.
Keith's
1st half (21-24)
Joie & J Walton
Roy Gordon
Chas Althoff
Ben Blue
2nd half (25-27)
Talent & Merit
Paul Mall
Lee Twins
2nd half (18-20)
Monroe Bros
Sandy McPherson
Naomi Morton Co
Eddie Pardo
UNION CITY, N. J.
Keith's
1st half (21-24)
Marguerite & Gill
Harrington & Green
Anthony & H'land
Jack Kneeland Co
2nd half (25-27)
Hubert Dyer Co
Montana
Ails & White
Chas Withers Co
2nd half (18-20)
Muriel Kaye Co
Seed & London
Pressler & Klaiss
Dormitory Daze
VANCOUVER, B. C.
Keith's (21)
Nellie Arnaut Bros
Fritz & J Hubert
Tom & R Romaine
Geo Price
(14)
Gilbert Bros
Jean Boydell
Art Frank Co
W. PLAINS, N. Y.
Keith's
1st half (21-24)
Ada Kaufman Ens
McCarey & Dawn
Sweet & Proctor
Clyde Hagar
Chas Melson
2nd half (25-27)
Ada Kaufman Girls
Roy Rogers
Chas Melson
2nd half (18-20)
Ada Kaufman Ens
Ted & A Miller
Nixon & Sans
Al Norman & Rio
Ted Cookie
WINNIPEG, CAN.
Keith's (21)
Audrey Wycoff Co
Galli Rini Sis
Billy Kelly Co
3 Swifts
(14)
Bert Nagle Co
Harry Burns Co
(14)
Lois Tores Co
Phil Rich Co
Living Jewels
Marion Sunshine
Larry Rich Co
Englewood
1st half (22-24)
Jay Herby
Little Nemo
(Three to fill)
CINCINNATI, O.
Keith's (21)
Silver Freed 4
Lottie Howell Co
Walter Walters
Kitty Doner
Stewart, Lash & C
(14)
Stevens Nelson & S
Libonati
Carl Shaw Co
Aileen Stanley
Harry Burns Co
CLEVELAND, O.
Palace (21)
Lois Tores Co
Phil Rich Co
Living Jewels
Marion Sunshine
Larry Rich Co
(14)
4 Aces & Queen
Ewing Eaton
Ann Codee
Vanessi Co
Bob Hope & Antics
105th St. (21)
Paul Kirkland
Jean & H Kennedy
Joe Termini
Al B White
Sam Morton
(14)
James Evans Co
Donovan Girls & B
Weaver Bros & E'y
Home Folks
DALLAS, TEXAS
Keith's (21)
Ford & Price
Don Zelaya
Keller Sis & Lynch
Buster & J West
(14)
Meyers Lubow & R'
Raymond Baird
Loring Smith Co
Roy Sedley
DAVENPORT, IA.
Orpheum
1st half (21-24)
4 Beaux & A Belle
Burke & Durkin
Ted & Al Waldman
2nd half (25-27)
Billy Wheeler Co
Jean Darling
Debell & Ruff
DES MOINES, IA.
Orpheum
1st half (21-24)
Jack & Jerry
Lillian Morton
Harry J Conley Co
2nd half (25-27)
P Moore & RKO 4
Ruth Petty
Markell & Fawn
Johnny Perkins
Austin Mack
Richard Montg'm'y
FT. WORTH, TEX.
Keith's (21)
Ralph Olsen
Jack Major
Norton & Haley
Purple East
(14)
Ford & Price
Don Zelaya
Keller Sis & Lynch
Buster & J West
HOUSTON, TEXAS
Keith's (21)
Archie & G Falls
Rome & Dunn
Vercelle Sis
Joe Marks
(14)
Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
IND'APOLIS, IND.
Lyric (21)
Ulis & Clark
Broadus Erle
2 Black Crows
R Huling & Charlie
(Two to fill)
KAN. CITY, KAN.
Mainstreet (21)
Wilfred DuBois
Lubin, Larry & A'
An Impromptu Rev
Hal Jerome
(14)
Chris Charlton
Rita Gould
N Lockford Co
Britt Wood
LINCOLN, NEB.
Stuart (23)
Don Galvan
(One to fill)
LONDON, CAN.
Loew's
2nd half (26-28)
The Kitchens
Fulton & Parker
Nat Haines Co
LOS AN'G'L'S, CAL.
Keith's (21)
Mann, Brad & VanA
Bobby May
Yorke & King
The Ushers
(14)
Hap Hazard
Frank DeVoe
Joe Besser Co
Ross Wyse Jr
MADISON, WIS.
Orpheum
1st half (21-24)
Doin' Time
Zelda Santley
Krugel & Robles
2nd half (25-27)
Worthy & T'mpson
The Champion
(One to fill)
MEMPHIS, TENN.
Orpheum (20)
Dezso Retter
L Rosedale Co
Jones & Rea
(One to fill)
MILWAUK'E, WIS.
Riverside (21)
The Tanzolas
Foster Fagan & C
Maddox & Clark
Murray & Ch'l'tons
NASHV'LE, TENN.
Princess (20)
Picchiani Tr
Edith Bow Co
Raymond Bond Co
Jed Dooley Co
NEWARK, N. J.
Keith's (21)
Wilton & Weber
4 Camerons
(Two to fill)
(14)
McCormick Swan, L
Harry F' Welch
Chas Foy
Burns & Allen
Chas Melson
Madeline Killeen
N. ORLEANS, LA.
Keith's (21)
Kitaros
Eva Clark
Jack & K Spangler
Jack Osterman
(14)
Paul Remos
O'Dunn & Day
Bomby Co
Joe Young
OAKLAND, CAL.
Orpheum (21)
Falls Reading & B'
Wilton Sis
Jarvis & Harrison
Johnny Burke
(14)
Mann Brad & Van A
Bobbie May
Yorke & King
OKLA. CY., OKLA.
Keith's (21)
3 Shades of Brown
Jack Usher
Peter Higgins
Colleano Fam
(14)
Ralph Olsen
Jack Major
Norton & Haley
Purple East
OMAHA, NEB.
Orpheum (21)
McCann Sis
Les Gellis
Gloria Foy
Lang & Haley
(14)
Wilfred Du Bois
Lubin Larry & A's
Impromptu Rev
Hal Jerome
PATERSON, N. J.
Keith's
1st half (21-24)
McCormick S' & L'
Bobby Randall Co
Anita Stewart
Burns & Allen
C Withers Co
2nd half (25-27)
Geo Schreck Co
Doc Baker Co
Rosita Duncan
Burt Walton
2nd half (18-20)
D Barnum & B'ns
Harry Tighe Co
Wilton & Weber
Labelle Pola Co
G Hoffman Co
PORTLAND, ORE.
Orpheum (21)
Kikutas
Melino & Davis
Gallo & Tisen
Joe Browning
Britt Wood
Herb Williams
(14)
Harum & Scarum
Ruth Ford
Maddox & Clarke
The Ingenues
ST. PAUL, MINN.
Orpheum (21)
Gordon's Dogs
Berkes & Wallace
Ardine & Tyrell
A Robbins
(14)
Audrey Wycoff Co
Galli Rini Sis
Billy Kelly Co
3 Swifts
SYRACUSE, N. Y.
Keith's (21)
The De Toregos
Sidney Page Co
Aunt Jemima
Joe & P Michon
(14)
Pasquali Bros
Fox & Curtis
Small Bros & H
Evans & Mayer
TACOMA, WASH.
Keith's (21)
5 Jewels
Roxy La Rocca
Ann Seymour
DeVito & Denny
Jos Regan
4 Ortons
YONKERS, N. Y.
Keith's
1st half (21-24)
Douglas Wright Co
Mitz & Ellis
Ails & T White
G Hoffman Co
2nd half (25-27)
Russell & Arm'rong
Chas Ray Co
Burns & Allen
Fred Ardath Co
2nd half (18-20)
Almy & Bly
Coughlin & Lyons
Sammy Cohen
5 Parkers
Gamby Girls
YOUNGSTOWN, O.
Keith's (21)
Mangean Tr
Yorke & Johnson
Milo
Milton Berle Co
(14)
Kanazawa Japs
Maj Sharp & M'n'r
Frank Conville
Carrying On
Trixie Friganza

SIDNEY PAGE
BOOKED SOLID R-K-O
Personal Direction, O. L. OZ

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Loew

NEW YORK CITY
Boulevard
1st half (21-24)
Jack Conway
Hibbitt & Hartman
B & R Goman Rev
(Two to fill)
2d half (25-27)
The Rixfords
Geo McLennon
Foy Foy & Foy
P Emmerton's Co
(One to fill)
Capitol (21)
2 White Flashes
Pierce & Harris
Ted Claire
Aileen Clarke
Skating Bear
Jack Powell
National
1st half (21-24)
2 La Moures
Geo McLennon
Hilton & Garon
6 Candreva Bros
(One to fill)
2d half (25-27)
Marlow & Marlette
Ethel Pastor
Lou Orth Co
Slim Moore Co
Bosch Radio Bd
Orpheum
1st half (21-24)
Littlejohns
4 Bon Bons
Roy Rogers
Solly Ward Co
Marion Wilkins Co
2d half (25-27)
Bee Jung
3 Keena Sis
Freddy Craig Jr
Puck & White
Braille & Pallo Rv
Paradise (21)
Jack Benny
Marie Marsh
Billy Rolls
Evelyn Wilson
A Du Val Co
State (21)
Lane Osborn & C
George Beatty
Buck & Bubbles
6 Galenos
(Two to fill)
BROOKLYN
Gates Ave.
1st half (21-24)
Rogers & Wynne
Coscia & Verdi
Daro & Costa Rev
(Two to fill)
2d half (25-27)
Littlejohns
Kennedy Sis
Castleton & Mack
Solly Ward Co
Caster Bros Rev
46th St.
1st half (21-24)
Martin & Martin
Ray Teal Co
Novello Bros Co
Flo Lewis Co
Carter Bros Rev
2d half (25-27)
Rubio Sis
D Kramer & Jeanie
Kramer's Big P'rty
(Two to fill)
Metropolitan (21)
Max Co
Demarest & Nelson
Marcellus Dancers
Freda & Palace
Carl Freed Orch
Pitkin
1st half (21-24)
3 Blue Steppers
Francis Renault
Puck & White
(Two to fill)
2d half (25-27)
3 Upstarts
Hibbitt & Hartman
The Berkoffs
(Two to fill)
Valencia (21)
Jules Howard
Willie Mauss
R & R Lyte Orch
Virginia Bacon
E & E Brite
BALTIMORE, MD.
Loew's (21)
Benny Davis Co
BAY RIDGE, L. I.
Loew's
1st half (21-24)
Herbert G & Vic
Ethel Pastor
Oscar Stang Orch
Mardo & Janis
Ruth Morgan Co
2d half (25-27)
3 Blue Steppers
Frosini
Jack Conway Co
Flo Lewis Co
6 De Cardos
BOSTON
Loew's (21)
Rector & Doreen
Miller & Keller
Wm Edmunds Co
Billy Farrell Co
Albertina Rasch Co
BUFFALO, N. Y.
Loew's 21)
Wesley Eddy
Emilie & Romaine
Stan Kavanaugh
Chester Fredericks
Edith Griffiths
CLEVELAND, O.
Granada (21)
Gruber's Oddities
Jack Randall 6
Collins & Petersen
COLUMBUS, O.
Loew's (21)
Harry Rose
Condso Bros
Denno & Rochelle
Lee Lee Lee & Lee
Margie Green
HOUSTON, TEX.
Loew's (21)
Crystal 3
Goss & Barrows
Senator Murphy
Gus Edwards' Co
J'RS'Y CITY N. Y.
Loew's (21)
Jim Toney
Thelma Temple
Honey Fam
Peg Bates
LONDON, CAN.
Loew's (21)
Reiner Bros
Geo Lyons
Earle Dewey Co
MEMPHIS, TENN.
Loew's (21)
Lillian St. Leon Co
Al Abbott
Herbert Faye Co
Magic Fountain
MONTREAL, CAN.
Loew's (21)
Franklyn & Royce
Grace Doro Co
'In a Pullman Car'
Sid Marion
Bryant Rains Co
NEWARK, N. J.
Loew's (21)
Ann Pritchard Co
Fein & Tennyson
Franklyn D'Amore
Glenn & Jenkins
N. ORLEANS, LA.
Loew's (21)
4 Bards
Drohan & Dupre
Roy D'Arcy Co
Hal Sidare Co
PITTSBURGH, PA.
Loew's (21)
Bert Gordon Co
Eileen Dougall Co
Wally Sharples Co
ROCHEST'R, N. Y.
Loew's (21)
Hal Yates
Jules Bledsoe
Fortunell & Crillino
Ivan Triesault
Little Charlie
Jimmy Ray
SYRACUSE, N. Y.
Loew's (21)
Barto & Mann
Berke & Barte
Anita & Margo
Carita
Bobby Gillette
Tri-Boro
1st half (21-24)
Bee Starr
Furman S & L
Joe May & Dottie
Amerique & Neville
Mitchel & Durant
2d half (25-27)
Vernon Rathburn
Mae Questelle
Franklyn Ardell Co
3 Ritz Bros
4 Casting Stars
W'SHINGT'N, D.C.
Loew's (21)
Williams & D'lan'y
Yvette Rugel
A & L Carr
Joyce Coles
Jones Brebble
Jones Prebble
YONKERS, N. Y.
Loew's
1st half (21-24)
Kawanna 3
Lauren & La Dare
Colvin & Wood
Sid Lewis
Lieut Gitz Rice
2d half (25-27)
Flo Mayo Co
Carney & Jean
Billy Glason
Ozzie Nelson Co
(One to fill)

Picture Theatres

NEW YORK CITY
Capitol (13)
"Bits of Wits"
Jack Benny
Evelyn Wilson
DuVal
Marie Marsh
Billy Rolls
Hale Girls
"Inspiration"
Paramount (13)
"Imagine My Em' "
Ted Mack
Leo Reisman
Smith & Dale
D & J O'Grogian
Alfred Latell
Sammy Krevoff
Babe Kane
Bines Girls
Roxy (13)
"Hello New York"
Santry & Norton
George Kiddon
M Vodnoy
Vivian Hart
Hal Young
Leonide Massne
Nina Polsey
3 Rhythm Boys
Bessie Dudley
Baby Cox
"Dracula"
BROOKLYN, N. Y.
Fox (13)
"New Yorker" I
Belle Baker
Callahan & J'ckson
Whitey Roberts
Marjorie Burke
Dorothy Bartosch
Phyliss Du Barry
Sunkist Beauties
"Seas Beneath"
Paramount (13)
"Drags & Dragon"
Harris & Van
Easter & Hazelton
John Quinlan
Helen Gordon
Stetson
Charlie Davis Co
Burke Girls
"Stolen Heaven"
CHICAGO, ILL.
Chicago (13)
'Paintin' the Town'
F Masters Bd
Rice & Warner
Boyd Senter
Karavieff
The 4 Co-Eds
Fred Evans Girls
'D'nce Fools D'nce'
Oriental (13)
"Hi-Lo-Down"
Duke Ellington Or
Jones & Wilson
Ford Marshall & J
Fay Anderson
"Creole Strutters"
'Truth About Y'th'
Paradise (20)
"Raisin' Kane"
Al Kvale Bd
Helen Kane
W'ldr'n & H'rriett
Claire Vincent
Grace Barry
Buck & Chic
"Painted Desert"
BUFFALO, N. Y.
Buffalo (14)
"Antique Shop"
Jack Crawford
Syd Marion
On Wah Troupe
Geo Andre Co
Marie Du Val
Jack Arthurs Co
Riley & Comfort
"Illicit"
Hippodrome (14)
Irving Aaronson
Sunkist E Nelson
Sylvia Froos
7 Gordonians
"Moby Dick"
CLEVELAND, O.
State (14)
"Keep Moving"
Chester Fredericks
Stan Kavanaugh
Emile & Romaine
Edith Griffith
Jomes Preble
'Girls Demand Ex'
DETROIT, MICH.
Fischer (14)
Grant Withers
Bob Nolan Co
Ryan & Noblette
3 Harmony Girls
"Sit Tight"
Fox (14)
"Espanola" U
J & H Griffith
Harry Vernon
Mayo & Caruse
May Packer
Abbey Green
'Girls Demand Ex'
Michigan (14)
"Town Topics"
Charlie Crafts
W & J Mandell
Ted Leary
Auriole Girls
'D'nce Fools D'nce'
M'APOLIS, MINN.
Minnesota (14)
'Paintin' the Town'
Rice & Werner
Boyd Senter
Karavieff
4 Co-Eds
Fred Evans Co
Branford (14)
Grace Dennis
Wally Vernon
Frank Gaby Co
Llira Hoffman
Stanley Bros
Foster Girls
"Sit Tight"
PHILADELPHIA
Earle (14)
"3 of a Kind"
Jay Mills
Hal Neiman
Grace S Bowester
Grace Bowman
George Prize
Fred Evans Co
"Charley Aunt"
Mastbaum (14)
Joe Penner
Nell Kelly
Teddy Joyce
Milton Charles
'The Easiest Way'
PITTSBURGH, PA.
Enright (14)
"Vanities of 1931"
Dick Powell
Bobby Joyce Co
Dooley & Sales
"Men on Call"
Penn (14)
"Nite Lites"
Harry Rose
Condos Bros
Deno & Rochelle
Lee Lee Lee & Lee
Margie Greene
Robert Conche
Dick Leibert
'Reaching for M'n'
Stanley (14)
Ed Lowry
Rome & Gaut
Les Gheezis
Mae Joyce
4 Queens
"Illicit"
PROVID'NCE, R. I.
Fay's (14)
"Bill Sikes"
16 Ft of Rhythm
Harry Aiger
"Going Wild"

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1560 BROADWAY
This Week—Eddie Leonard; Jesse Goldberg.

EDDIE STANLEY Sez
It's Not How Many Bows You Take
It's How Many Bows You Earn
Dir.: LEDDY & SMITH

Fanchon & Marco

NEW YORK CITY
Academy of Music
1st half (19-22)
"New Yorker"
Callahan & Jacks'n
Whitey Roberts
Marjorie Burke
Dorothy Bartosh
Phyllis DuBarry
Sunkist Beauties
Audubon
2d half (23-25)
"New Yorker"
Callahan & Jacks'n
Whitey Roberts
Marjorie Burke
Dorothy Bartosh
Phyllis DuBarry
Sunkist Beauties
ATLANTA, GA.
Fox (19)
'Modes of Hollyw'd'
Shore & Moore
Haline Francis
Royal Gascoigne
Danny Joy
Walter Bradbury
Hlyd Studio Models
B'TG'P'RT, CONN.
Fox Poli (19)
"U. S. Ind. Band"
Chief Shunatona
Brengk's Horse
Bella Donna
Marian Belett
Gil Lamb
BROOKLYN, N. Y.
Fox (20)
'Fountain of Youth'
Lottie Mayer
Eddie Hanley Co
Frank Stever
Bob & Jack Crosby
Ed. Cheney
Sunkist Beauties
H'RTF'RD, CONN.
Capitol (19)
"Doll Follies"
Les Klicks
Lasalle & Mack
Ramon & Virginal
Bebe Sherman
Loomis Dancers
BUTTE, MONT.
Fox
1st half (21-23)
"Topical Tunes"
Caligary Bros
Alexander Sis
Niles Marsh
B & E Burroff
Carroll & Thomas
Sunkist Beauties
Fox (20)
DETROIT, MICH.
Fox (20
"Espanola" U
J & H Griffith
Harry Vernon
Mayo & Caruso
May Packer
Abbey Green
E & M Beck
Jean Carr & Fam
George Wilson Co
Marinelli Girls
LOUISVILLE, KY.
National (19)
"Wild & Woolly"
Kirk & Lawrence
Hart's Krazy Kats
Bud Carell
Aussie & Czech
Ray Angwin
Bud Murray Girls
NEW HAVEN, CT.
Palace (19)
'Way Back When' I
Chas Irwin
3 Bennett Bros
Carla Torney Girls
6 Am. Belfords
Arthur Turrelli
Madeline Du Val
MILW'KEE, WIS.
Wisconsin (20)
"Society Circus"
Harris Twins
Tabor & Greene
Betty Martin
Wooding's Half Pts
M'N'POLIS, MINN.
Pantages (19)
"The Dance" U
Everett Sanderson
Arnold Grazer
Lee Murray
Patsy Boland
Dave Robel
N'G'RA F'LS, N.Y.
Strand (20)
"Seasons" U
Frank Melino Co
Lottie Loder
Ada Broadhurst
Ted Ledford
OKLA. CITY, OK.
Warner (19)
"Green Devil" I
Sully & Thomas
Bobby Gilbert
Miles & Kover
Harvey Karels
Rita Lane
Mel Elwood
H'y'd Studio Girls
OAKLAND, CALF.
Oakland (19)
'Top of the World'
Jack Pepper
Fawn & Jardon
Russell & Johnson
Sunkist Beauties
Craft & McAuley
Jan & Jalna
Billie & Trixie
Lucille Vercon
PASADENA, CAL.
Colorado (19)
"Submarine" II
Aerial Bartletts
Radcliffe & Bob
Robert Cloy
Sunkist Beauties

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

FRESNO, CALIF.
Wilson
1st half (19-21)
"Headliners"
Mel Klee
Great Yacopis
Wells Winthrop & S
Walter Jennier Co
Gay Sister
GLENDALE, CAL.
Alexander
1st half (19-21)
"Love Letters"
Will Aubrey
Nelson & Knight
Jeanne Devereaux
Jim French's Co
George Warde
Reynolds & Stencel
Sunkist Beauties
HARTFORD, CT.
Capitol (20)
"U S Ind Res Bd"
Chief Shannatonna
Bella Donna
Brengks W'dr H'se
H'LYWOOD, CAL.
Pantages (19)
"Golden West"
B & H Hutchins
Bee Hoe Bray Co
C'f Eagle Feather
Valerie Wade
Jimmy Ames
Albertina Rasch Co
L'S ANG'LS, CAL.
Loew's State (19)
"Talent" II
PHILADELPHIA
Fox (19)
"Southern Idea"
Haft & Herman
Jimmy Lyons
Helen Warner
Joe Rose
16 Tinies
PORTLAND, ORE.
Paramount (20)
"Prosperity"
Lucille Page
Jack Le Vier Co
Danny Beck
Harris & Daniels
Sunkist Ens
SAN DIEGO, CAL.
Fox (19)
"Moroccan" I
Hadji Ali
Gaylene
Ferdna Co
Gayl Bert & Daro
Hassan's Blue S'ks
Sunkist Beauties
S. FR'CISCO, CAL.
Warfield (19)
"African"
Gene Morgan
Prosper & Maret
James Gaylord
Foster & Maybelle
Cherrie & Tomasita
SAN JOSE, CALIF.
California
2d half (22-25)
"Headliners" U
Mel Klee

(Continued on page 78)

Garden's Prize Hockey Razzer Is Also Opera Expert and Ticket Spec

When is a mugg not a mugg?

When he is a ticket speculator and his name is Irving Beck.

Beck is not new to sports followers, though the press has recently taken him up as a Broadway character. His heckling from the ring side is known to devotees of boxing. Madison Square Garden got so mad at him for yelling epithets at the players that he was barred from hockey matches. Officials of the Polo Grounds once escorted him to the gates with instructions never to return. But Beck, not a sensitive creature, always manages to work his way into a front seat at either arena.

"I got friends. They call me 'Crazy' but I'm not as nutty as they think," he explains.

Beck doesn't follow hockey and baseball to cheer favorite teams, but to razz those he doesn't like. The very names of the Yankees and Rangers are poison to him. He wouldn't think of not being present when either team encounters an opponent, he's that afraid they'll win. Apoplectic with rage, he sits as near the players as possible, whistling, catcalling, addressing them as "bums" or "fat-heads." He has gone as far as Philadelphia with the Rangers, to do his level best to send them down to defeat.

This much has been told by feature writers on the dailies who don't know that Beck, in addition to being a prize insulter, is one of the surest authorities on musical affairs in New York. Not jazz, either. Beck dabbles only in concerts and opera.

As a speculator with headquarters in a stationery store, Beck furnishes tickets, at a premium, to high hat concerts. The voice that blasts through Madison Square Garden also discourses confidently on musical values—and how.

Describing

"What, you never hoid of Silotti? You'll pardon me, Madame, butchu don't know much. Silotti is a Master. Wot technique! Wot clarity uv tone . . . Toscanini? A genius. Greatest conductor in the woild. If it wasn't for him I'd starve. Stowkowski can't hold a candle to him . . . No ma'm, I can't getchu a ticket for 'Peter Ibbetson.' Met's sold out. But after all, we none uv us know wot kind uv op'ra Deems Taylor has written. He ain't proved himself yet in the grand style. Wait until the op'ra's been hoid onct before you spend yer money . . . Paderewski? A brilliant pianist an' a c'llosal poisonality. A sure money-getter . . . There's an artist, that Galli Coici. I know, she sharps and she flats, but wot purity uv tone, wot colora-chura brilliance."

When an artist leaves for Europe, Beck keeps in touch by consulting the foreign dailies, knowing European triumph will increase the premium on tickets when returning to the States. Anything that's good enough for musical Europe is good enough for Beck—and his "Park Avenoo Trade." Thus, he is able to combat price aurguments with:—"Oh, he ain't worth that much, ain't he? Just let me show yer what the Milano critics said," or "Let me read you what a sensation she was at Covent Garden."

Let anyone who next sees the wild-eyed Beck at the Garden, yelling his head off, exploding expletives and whistling riotously, remember his other side of sure musical expert—and have a good laugh.

Seeing the Celebs at Gerson's

By JOE LAURIE, Jr.

Say, Ernie, I just got put wise to something that may get us in right.

Yeh? Well, if it isn't murder tell it, and even murder in the second degree oke with me now.

I just heard that there's a restaurant called Gerson's where all the bookin' men go to take the wrinkles outta their stomachs. You see, the head booker, Charlie Freeman, is an old pal of the guy that owns the joint, so he goes in there to eat, and naturally all the agents, bookers and actors follow him because sometimes when those guys see you in person it recalls to their mind that you are still in the business, and maybe they need an act of your type, and then they book you, see?

Well, what's that got to do with us?

I figure it out we oughta invest in gettin' a lunch there, and if we see Freeman we can kinda say Hello to him and get talkin' to him and kinda off-hand ask him what's the matter we don't seem to be able to get to first base with our act.

Well how can we talk to him when we don't know him?

I know the guy well. Aggie and me played for him years ago. I know him better than I know you. Leave it to me.

Is it an expensive place?

Nah, we oughta get away with about a buck for the both of us.

What do they do, put platinum in the food?

No, but it's a pretty nice place, and you see a lotta headliners and well-known people and agents.

Well, okay if you think it's gonna do us any good; but I know a place we can eat for two days for a buck.

Waiting for Freeman

Let's sit here near the door so we can see everybody that comes in and they can all take a peek at us, too. The prices aren't high at that. Let's order somethin' that's fillin' and that takes a long time to make and longer to eat, so we can stall around awhile until Freeman comes in.

Bring me potato pancakes and a cup of coffee.

I'll take the same. And don't bring my coffee until after I get through.

Look, didn't I tell you! There's Nan Halperin, you know, the big headliner. I'll never forget that number she did about the soldier comin' back from war with one arm. Boy, that was a number. That's Jack Weiner with her, yeh, he must be her agent, see how nice he is to her, and she's married, besides.

Ain't that Marie Hartman talkin' to that guy? Sure. I played with her on a bill. She's a hot sketch, she's doin' an act with a lot of dogs, not a dog act, but she uses them the same as Charlie Foy uses stooges. The other day she asked a couple of people to come over to her house for a dog roast she was gonna' give, then a coupla hours later she called up and said it was off because she got three days' work. She's a clown.

Around the Tables

Don't look now, but at that table is Eddie Parks and his wife, Gracie, nice couple. That's Skins Miller and Buck Mack talkin' to them. Did you ever catch 'em? They're a riot. And the sad lookin' guy is Chic Sale. He's a doctor besides bein' an actor. He's wrote a book about Specialists.

That swell lookin' dame is Dora Maughn, another leadliner. And the table next to her is Irene Ricardo, you know that funny dame that does an act with a horse? Yeh, that's Donny Kerr with Effie. He's doin' a new act he tells me that looks great, with a lotta stuges and a swell dame.

Ain't that Jimmy O'Neill and Irving Tishman? They're big agents got plenty of acts workin', and there's Charlie Yates. He's a hustler, too. No, the big guy. Yeh, that's him talkin' to Oz. Yeh, he's an agent now too, used to be Polly and Oz. Yeh, he's with Phil Morris now. Hey, we oughta go up and see some of those guys. They're producin' acts and they may be able to use us. I'm glad they seen us here.

Telling Charlie Hill

Hello, Charlie, meet my new partner, Ernest; this is Charlie Hill. Yeh, me and Aggie ain't workin' together any more. No, we ain't split. The office said she was gettin' a little too old, so I doubled up with Ernie here. The act looks great, too. We're just layin' off now to put in some new stuff. What are you doin'? Going in a Publix unit? Those things are great, plenty of work, but you know where you're going every week. I think I'll run in to see them people, they may be able to use us. We do a perfect act for a unit, cause they can stick us on any place and we fit. And we

(Continued on page 56)

Staking

Palm Beach, Feb. 17.

A show fellow here on a vacation wired to his partner in New York for money.

He received a wire order for $100 with this message:

"Sending you one hundred. Now you are on your own. Stay as long as you like and have a good time."

Pretty Map Beat a Rap, But Neat Gams Helped Lucille to Freedom

Jurors, dear, may I play with a gun?
O. K., our darling daughter,
With your pretty map you'll beat the rap,
But, careful, dear, no slaughter.

Lucille Lavelle, 19-year-old titian-haired, blue-eyed damsel who strolled around midtown one rainy night packing a loaded gun with the set intention of bumping Rudy Cameron, ex-husband of Anita Stewart, off the face of the earth, was acquitted of a charge of felonious assault by a jury before Judge Amedeo Bertini in General Sessions Friday (13) after a week's trial. It took the jurors six hours to reach their verdict, but, according to some newspaper wags they were swayed by the pretty picture she presented while on the witness stand. Lucille certainly owns a nifty set of gams.

Miss Lavelle, who said she is an artist model, but has danced in "Good News" and later at night clubs, was pinched in the early morning of Dec. 1 at Central Park West and 62d street on the complaint of Norman Seagret, taxi chauffeur of 4259 Vireo avenue, Bronx, who charged she threatened him with the gun, when she engaged his cab to take her to 5th avenue and 56th street.

On the stand the girl denied the chauffeur's story. She admitted having the gun when approaching his cab. It was inside her dress, but dropped to the running board as she was about to step into the cab. She picked it up. The chauffeur drove her along Central Park West until he saw a cop. Without stopping the cab he jumped from the seat and called the policeman, declaring his fare had a gun and was threatening to shoot him. The cop caught up to the slow moving machine and finally stopped it. Miss Lavelle had the gun in her lap.

The officer testified she told him she was out gunning for a man, but not the chauffeur.

Pretty and Angry

The pretty model admitted to the jury she had obtained the gun from a dresser in the apartment of Herman Hamberger, a friend, without his knowledge. She was angry at Cameron for stories he was spreading around town about her.

It seems that a short time before her own arrest she had had Cameron arrested for an alleged attack upon her, made at a party in his apartment in the Hotel Plaza. The charge was dropped. But whenever she visited a night club where Cameron was present she said he spread nasty tales concerning her. The night before she went a-gunning she saw him in the Mayfair restaurant and heard him razzing her. She decided to "get" him. She had seen the gun in Hamberger's apartment some time previous, and at 1 a. m. called there, sneaking it out.

The girl readily admitted on the stand that she intended to go to Cameron's apartment and plug him with a couple of bullets. Since then she admitted she has calmed down. When the charge of possessing a revolver, a misdemeanor, is disposed of in Special Sessions Lucille will enter a convent, so she said in court.

Forum

New York, Feb. 12.

Editor "Variety":

Wish to mention a mistake in the name of new acts reviewed in "Variety" of Feb. 4 of Jack Donnelly and Co.

I am not Mrs. Jack Donnelly, and when I am brought up on the stage by Mr. Donnelly I am introduced as Miss Agnes Dawson.

It is a nice write-up but does not mean anything to me under another name. *Agnes Dawson.*

Razzing The Home Town

(Final of stories on the inside show end of key cities, without giving the cities any the best of it.)

NEW YORK CITY

By Anybody

New York is a home town to few in the show business.

They all claim New York as their home when away from it. That dodges the home town angle.

Show people start in New York, make good or flop in New York, pass out of or die in New York.

Most of them die, both ways.

As Hollywood is up to its knees with every one but native sons, so is New York up to its neck with national immigrants.

In all of this series of Razzing the Home Town the show people mentioned as leaving the village for the city went to New York or Hollywood. If Hollywood, it was because they knew in New York they didn't stand a chance. Hollywood isn't through yet sorting 'em out.

New York is great because it will take an idea. New York can be sold. In or out of the show business.

Those who have reached New York with ideas of any value or developed ideas while here have found a market for them, particularly in the show business. They eventually find their spot with a worthwhile idea, for talent must tell. New York is willing to pay.

But everyone else will say otherwise. Because those who land don't find time to talk about it.

A native New Yorker in the show business, unless a No. 2 hoofer, is a rarity. Thousands of others though have been hanging around New York so long they believe they are native.

1 in 300

An estimated average of success in the show business, any branch, relatively, starting with actors, is one in 300. You can watch the other 299 come and go if you too linger along Broadway. The show business sews 'em up, infatuates 'em. They will do anything before leaving it.

Other than to intimates, show people will not confess trouble, worry nor defeat. A group of show people, nearly all in want of work or in actual want, will be the most lively set one can imagine. They are still acting. For when they slip away they do so quietly, unannounced. And the show business doesn't miss them.

That isn't only the show business however—that's New York. It's the same in any other pursuit.

In New York you take care of yourself or you're through.

There are neighbors, but in name only.

One man lived in an apartment house for 11 years before meeting a friend who had lived in the same house for seven years. It was downtown. Their hours were different.

You can do anything downtown. One fellow kept a furnished suite in an apartment house directly opposite where he lived with his family. Impossible in any city except New York. And he got away clean with it.

In Hollywood

In Hollywood it's a forlorn hope that may come through. Out there it's the miracle and it sometimes happens. At least often enough to make the waiters believe there may be another to hit them. In New York it's the hopeful hope for show people. Something may happen tomorrow.

Of all actors, of any kind or sort, there is none so vain and so many out of work comparatively as the dramatic actor. The drama actor goes by precedent. Everybody knows of Edwin Booth, of Sir Henry Irving, of E. H. Sothern, of George Arliss. Everybody knows of him. The legit has had his name on a program, too.

But there he is, in the back hall room somewhere, waiting to be called by a caster. It's pitiful.

Panhandlers

The panhandlers of Broadway are an army. It's the final try to keep in. They know they must go and do something somewhere else very soon. But a little here and a little there will keep them going until tomorrow when something may happen.

A peculiarity about a show panhandler is that he is discreet over whom he tries to touch. Anyone who will be there tomorrow when something may happen, he leaves alone. It's only when dire necessity forces him to ask alms as the very last resort will he go to a person he prefers to maintain a certain standing with.

That's only in New York.

That big city the show people have renamed Broadway.

Broadway with a heart!

That Broadway they write songs and verse about; that they glorify amongst themselves; that they want to be seen upon; that they want to make good upon; that they want to star upon—that Broadway bunk, the costliest thing to a career the show business has ever known, not excepting booze.

For when Broadway gets you, you're through, show or banking business—any business—and Broadway gets 'em.

Good Fellows

Many a good guy who has started to slide for and on Broadway has been brought up sharply by his friends merely taunting him by:

"So Broadway has got you, eh?"

Some fellows are so regular they can't stand that; they straighten up. Others can't, and they were good guys, too.

It's no credit or will power to escape Broadway; it's just the breaks. Some get the breaks.

And no one, not one, in the show business or other business who goes Broadway in the worst way or in any way, should be too muchly blamed. They tried to escape, but couldn't; it's the breaks.

You have to live on Broadway before understanding it.

Those who have beaten it hold up their heads as they walk along, but they all have Broadway scars.

For on Broadway it's a battle with and against human nature.

Chas. Wilson Jams Auto, Auto Store, Check and Police in Up-State N. Y.

Amsterdam, N. Y., Feb. 17.

A puzzling problem confronted Amsterdam police came up last week as the result of an automobile "purchase" and check transaction in which Charles Wilson, a young man claiming to be an actor, with homes in New York and Troy, was the central figure. Wilson, it is alleged, visited the salesroom of a local auto company (Friday (13) to buy a car.

The owner, Samuel Jacobson, sent his son, Sam, Jr., out with the actor to give the latter a demonstration. The pair drove toward Schenectady, with Wilson at the wheel. Outside of Schenectady the machine lodged in a rut. Wilson attempted to swing it out, but lost control when the car skidded off the road and crashed into a tree. He drove it back to this city, where the salesroom proprietor demanded $100 for the damage.

Agreeing that the charge was just, Wilson offered to purchase the automobile for $850. The offer was accepted by Jacobson, who handed the actor a counter check on the First National Bank of Amsterdam. Wilson is said to have scratched out the word "Amsterdam" and inserted the word "Troy" on the check. The machine remained in the garage to be repaired.

About an hour later, Jacobson phoned the manager of a local theatre to ascertain if Wilson was correct in his statement that the manager was his brother-in-law. The manager not only denied the relationship, but also any acquaintance with Wilson. Fearing that the check might not be good, the automobile man consulted local police officials. Through the latter, he learned that there was no First National Bank of Troy.

Thereupon Jacobson requested the police to question Wilson, which they did. No charge, however, was made against the actor. Felix Aulisi, assistant district attorney, expressed doubt that any charge could be made to "stand" against Wilson, inasmuch as he did not take possession of the car and the check was not offered for payment at any bank.

THE KILLER OF BURLESQUE

Reformers Sadden Miami Beach; Resort Half Shot and Half Empty

Miami Beach, Feb. 17.

With the season more than half over there are no signs of any improvement in the night clubs. This is due in a large measure to policy of the present administration in closing the Beach. It seems to be the consensus of opinion that it will be a long time before this place will again see high-class entertainment.

The Beach has been considered a hot spot in February and March. Class clubs have brought expensive bands and shows here to attract the money classes, figuring the big loss taken on the show could be made up in the game rooms. This year without any warning the lid was clamped on, due largely to the efforts of the Committee of One Hundred, local organization composed largely of wealthy men who winter here, very few of whom are voters in Florida.

Their contention was that if they could close the town the gangsters and racketeers would be driven out. They have succeeded only in closing the better places. The sneak joints, gangsters and racketeers are still here and apparently no effort is being made to clean them out.

Deauville, one of the finest clubs anywhere, was forced to close. The other class places are operating but likely to fold at any time.

Floridian Supper Club and Carter's on South Peach, both tried sneaking, but were raided by the police, with the operators convicted and fined. The Floridian, a hotsy totsy, tried building up a class clientele this year by booking name attractions and advertising heavily in the dailies. As a result plenty in the red and not a chance to get out with the game rooms closed.

As a result of the situation here the Embassy Club in Miami is doing capacity with a turnaway Saturday nite. The Hollywood Country Club, 18 miles north of Miami, is also getting a big play.

With many people leaving for Havana, and the apartment houses and hotels empty, this is a real tough season for the natives.

TRICK JOBS

Plenty of 'Em In and Around Hollywood

Hollywood, Feb. 17.

This town is full of trick jobs. For instance, the two muggs who sit with wax dummies dressed as pash femmes in the lobby of the Mayan theatre, where "Once in a Lifetime" is playing. There's a job.

The dummies are dressed as Garbo and Pow, while the two guys carry on animated conversations with the wax during intermissions. Just a Grauman touch.

At the Egyptian a guy dressed as an Arab walking on the roof of the theatre with a rifle in his hand. No one knows what he does up there, but it's supposed he's something Grauman forgot when he left the house.

At the Biltmore hotel they have a Chinese femme picker-up. When she isn't busy with the dust-pan she'll oblige lobby idlers by lighting their cigarets.

On a large studio, until recently, was an official ticket fixer who squared the traffic tags of the officials. He got along until grabbed with a load of booze in his car. When the cops searched him he had a picture of himself with ex-President Coolidge in his pocket.

Studio Stooges

Every studio has its stooge with a mysterious connection that enables him to eat, dress and ride well.

At openings the stooges sit in the best seats and with the best people, but when it's over they can be seen opening car doors and doing other trick duties.

In one of Hollywood's largest apartment houses there's a phone operator who is aces on Dutch and Japanese dialects. Over the phone he doubles for the tenant's butler or house boy and gets so much per week for the extra service.

A Broccoli Eater

Miami, Feb. 17.

A couple of young men from the show business in New York started south in their car with a driver. They reached here on a train with this explanation.

At Richmond, Va., the three had dinner together, with the chauffeur ordering steak and broccoli.

When the check turned up, one of the tourists remarked:

"Hey, this guy eats broccoli at 90c. a portion and we've three weeks to go with him."

"Oke with me," answered the other, "cut the overhead by sending him back with the car."

40% Cut in by Joints to Taxi Drivers for Any Fun-Loving Parties

Business in the lower class cafe joints has now reached that point where they are offering taxi drivers up to 40% of the check paid by any party they bring to the place. The percentage is believed the highest to date, with the driver's cut never under 33 1-3%, formerly standard and top.

Theatregoers can tab how badly off patronage is in these spots by noticing the "runners" on 8th avenue after the shows break around 11. The joints have boys flipping cards to all taxi drivers while chanting, "Open all night, buddy, 40."

To the driver "40" means 40% of whatever his party spends, including the cover charge. The card carries the name of the place and the address. Presentation of the tag allows the driver to wait in the chauffeurs' room to check on the check and receive his split. The "runners" make the cabs during traffic stops.

Taxi men like to tell of one of their number who steered a party into one of these spots with the jolly times subsequently meaning a bill for $1,500, of which the driver got $600. But drivers and cafes go broke waiting for moments like that.

To the drivers the come-on gag is simply a matter of spending a few hours waiting in a joint instead of on the street for a fare. A party of four on a $2 cover charge means $3.20 for the pilot right away, against the chance of cruising the street for hours minus a fare and meanwhile burning gas.

The drivers acknowledge they never tip a fare in search of entertainment to the ritzy night clubs because these places don't give anything in return. They trail blaze to the joints and let the pleasure seeking individuals take their own chances on the entertainment and refreshments.

USHER PLEADS GUILTY

Syracuse Boy Tried to Make His Dreams Come Out

Syracuse, N. Y., Feb. 17.

Edward Brieaddy, 19-year-old theatre usher and doorman, pleaded guilty in County Court here yesterday to an indictment charging forgery in the first degree.

The plea marked the collapse of a film dream of riches in which the erstwhile employee of Warners' Strand projected himself as the heir of a woman of wealth in New York.

The forged check purported to be signed by the New York Trust Company, "per J. C. T.," and worthless, according to Brieaddy's plea in court Monday. Sentence was deferred.

SAMPLE OF STOCK DOING IT ON 42D

Minskys' Mess at Republic Contains Everything That Ruined Burlesque Business in U. S.—Cheapest Dirt, Dirtiest Coochers and No Talent

JUST ROTTEN

In the new stock burlesque show propelled by the Minskys at the Republic on 42nd street, a former legit, opening on the day Lincoln was born to free the slaves, are the new slaves to stock burlesque.

Stock burlesque is the killer of all burlesque in the U. S.

The new slaves are the chorus girls. Pity them.

While in the Minsky mess at the Republic, too inelegant, too dumb and too dirty to be even called a troupe, is everything that has been pushed forward in past years to ruin the name of burlesque to the extent that no burlesque show, stock or wheel, can now live for any length of time.

On the same 42nd street block is a dime museum, also a flea circus. Either calls for more skill than the projection of this thing called stock burlesque. Either at 10c is worth more than this appeal to the epileptics at $1.50 top.

For this stock burlesque of Minskys' at the Republic is just rotten, with parts of it lousy, comprising as it does the cheapest dirt, the dirtiest coochers ever forced upon a stage or platform and with no talent.

If any individual in this group is receiving more than $60 weekly, the management is cheated. What the chorus girls may receive is but a guess, but according to a dirty ballyhoo for them, they may be presumed to earn more in the alley than in the theatre.

An Invitation

A key attached to a card is being distributed around Times Square. It reads:

"This key is to the stage door at the Republic theatre. Our girls don't like to walk."

The dirt scenes, of course, are blackouts. Coarse, blatant, mongrel and usually with a bedstead. Were they less crudely written and built, they would still be crudely played by this nondescript bunch.

With two runways for the 32 girls and for the epileptics on 42nd street, the Republic will draw in the curious for awhile, with the eps up above as always. They go to see the teasers, weavers and tossers. All there and how—in silhouette, on their feet and on their backs.

Cooching has been extended a bit in this company. It's the filthiest exhibition ever seen anywhere, not excepting a stag, the original home of the coocher. And where she still belongs, although graduated to Broadway musicals and wide open cabaret floors.

These pity 'em chorus girls who perhaps believe they have to earn their living in this way, are said to have been advertised for by the Republic, as stenographers out of jobs. Most of them look like ex-piano movers. That they are inexperienced mostly is revealed through their flatfootedness. They stomp, always the sign of the incompetent chorister or stager. They can do nothing else, besides cooching, and it doesn't call for young, inexperienced girls to cooch—tramps can do it, too.

A Smirking Coocher

The teasing was tried by what looked like one of Billy Watson's former chief beeftrusters. She smirked as she unloosened her clothing, with half the house probably frightened that she might strip all the way. The more she smirked, the sadder it became. And she didn't strip down. Later another girl who thought she was dancing, came on wearing less than the stripper did at any time. This sec-

(Continued on page 78)

Beaut Winner's Mamma Claims Earl Carroll Is Beauty's Best Bet

The police may take objection to an Earl Carroll show occasionally, but not the mamas of Carroll's beauts. He's in strong with the mamas. They appreciate every little thing Earl does for their girls. Maybe if it weren't for Mr. Carroll a beauty contest at Galveston would not pay, but as long as a Carroll is at the end of the rainbow everything looks hunky.

The mother of the latest "Miss Universe" tells about what Carroll can do for one's daughter.

Said Mama:

"There is a lot of propaganda going around now on beauty contests not paying, but it's not true. The winning of a contest is the gateway to everything.

"Just as soon as the winner is picked Earl Carroll wires to Galveston and puts the girl under contract. That certainly means something, because he has the most beautiful girls in his shows.

"There are all sorts of opportunities for the girls. I think Mr. Carroll must know there is an opening or he wouldn't offer them the chance. Why has he had all the beauties? He thinks their possibilities are unlimited. Mr. Carroll gives them the best chance in the world."

Here Mama drew a breath and resumed:

Two Things for Something

"Yes, he gives every girl a showing and makes something of them. Every girl who ever won the title of 'Miss Universe' and went into his show has become something. They marry well or get ahead some way. And as I say, people like to look at beautiful statues, so why not at beautiful girls?"

After a short pause, Mother hopped to it again:

"I don't know Mr. Carroll very well. I've only met him a few times, but I think he is a lovely man. He just loves to get girls fresh from beauty contests and make them into something. He says the girls are corn-fed when they come to him.

One Way to Hollywood

"If New York accepts you, Hollywood will, too. Of course you can go out to California and stay there forever without getting anywhere, but if you get into a Carroll show, it means something."

"Miss Universe" had been to California on the Fanchon & Marco stage unit circuit.

"Of course," Mama ended, "some girls are hampered by parents who don't want them to do anything."

She didn't name any.

Cops as Ballyhoo

Detroit, Feb. 17.

Police are now picketing local speaks.

The mayor announced on taking office that warrants would be needed to raid speaks.

This virtually protects them as a buy is necessary to get a warrant. So the police commissioner stationed patrolmen in front of all the spots.

Only effect so far has been to make the spots easier to find.

Oldtimers Sneer at Technique of Radio Bred Cow Musicians

Culver City, Feb. 17.

The Texas Longhorns, KELW prairie moaners and hoe-down musicians, are appealing to the rural appetites of Los Angeles by staging a barn dance here every Sunday night.

Affair is drawing a crowd of locals who love to scrape their feet before entering a dance hall. The general horse opera atmosphere of Los Angeles and Hollywood is helping the draw.

Mob attending the dances are mostly from the southwest and get critical about the dance caller if he misses a "grab your partner."

As a novelty it attracts some people who want to get an eyeful of the garden variety human in his natural element.

Fan mail returns on the Longhorn's broadcast encouraged the boys to take a flier in the flesh entertainment. Dancing is a mixture of yelling and shoe thumping, with the guy who whoops and thumps the loudest rated the most popular.

Many old timers look in on the Sunday orgies and beef about the lack of technique among the musicians and dance callers. One roue of 80 years from Woolf City, Tex., claimed it was all a fake and that if the Longhorns ever made their appearance in his home town they'd be classed as pansies.

N. O. Mardi Gras

New Orleans, Feb. 17.

Weather conditions for the annual Mardi Gras here this week up to tomorrow (18) are perfect. Largest crowd yet here for the celebration.

Edward Soule is King and Gladys Gelpi, the Queen.

GAS KILLS SCENARIST

Anna Werner, 42, Succumbs to Escaping Fumes

Anna Werner, 42, said to be a scenario writer, was found dead in the living room of her three-room apartment at 425 West 45th street, New York. Illuminating gas was escaping from a heater in the room.

The jet was partially turned on. Detective Joe Fitzgerald, of West 47th street station, believed the woman had turned on the heat and a draught extinguished the flame.

Tenants in the building heard moans emanating from the apartment. They called Patrolman Philip Lynch and he crashed the door.

Miss Werner was extremely reticent. Little was known of her in the building except that she wrote plays. Her husband and daughter were killed in an auto accident in Boston, Mass., she told tenants. She has a married sister in Washington, D. C.

MASS. GIRL LIKED ACTOR —SWALLOWED POISON

Jacqueline Lee, 21, of Fall River, Mass., stopping at the Hotel America, 155 West 47th street, New York, attempted suicide twice. In both cases she was unsuccessful. It was stated by Detective Clarence Farley of the West 47th street station, that Miss Lee told him she was enamoured of an actor who is stopping at the America.

Miss Lee's first attempt to end her life occurred when she threw herself in front of an auto near the hotel. The operator suddenly stopped the car, but not before Miss Lee was badly shaken up. She was confined to her bed several days.

When recovered she again sought to destroy herself by swallowing several bichloride tablets. She phoned for help after she took the poison.

An ambulance surgeon was summoned and attended Miss Lee. Her condition is said not to be serious.

The name of the actor was not disclosed.

CHATTER

Paris

Snow is on the ground.

Bob Kane back in London.

Maxine Elliot on the Riviera.

Camilla Horn still at Joinville.

Lacey Kastner is off for Italy.

Champs Elysess section has gone film.

Marshall Hall postcards from Capri.

Jane Marnac playing the subway circuit.

American Library now closes at 7:30 p. m.

Elsa Maxwell raced back to Paris from London.

Fewer buyers here this year, but more bosses.

Pat Fitzpatrick playing the piano for Curt Smith.

Three nice days brought Paris out of the grippe.

Old Odeon has gone modern with a vengeance.

Louis Jouvet to the Orient with his repertory.

Monty Woolley is having a good time.

Charles de Merz off for America in a few weeks.

Adele Astaire off to London, back here in a week.

Gus Schlesinger from Berlin on a quick Paris hop.

Peter Rurik off to the Riviera with Raoul Whitfield.

J. H. Seidelman over on another of those quick trips.

Maude Loty was hurt by a bear, trying to be a tamer.

Jack Wilhelm soon returning to U. S. and comic strips.

Julian Green is preparing to revise "Where Paris Dines."

Alexander Gray stopping off in Paris on way to St. Moritz.

Dajos Bela and recording orchestra from Berlin a hit in Paris.

What happened to Carmela Ponselle and the Opera Comique?

Natacha Rambova in and out of Paris in the course of 48 hours.

Irvin Marks in Paris after a sunshining fortnight on the Riviera.

Harold Smith and Charlie Ahearn were at the Lido the other night.

Maurice Maeterlinck is building a new villa on the Mediterranean.

Paris won't look the same when "Marius" closes its two-year run.

Pat Fitzpatrick at the Dingo sings German almost as well as English.

Enough Germans in Paris to support the German Players for many a day.

Great indignation when it was found "Miss Paris" was not a Parisian.

Marilyn Miller made it emphatic she will make no professional appearances.

Gretschaninoff, the famous Russian composer, sailed for the U. S. this week.

Seymour de Ricci, art critic for the New York "Herald," off to Washington.

The New Marine Cafe on the Left Bank, with its three pianos, opened with a sell out.

The Maurice Barbours opened their new apartment with a housewarming party.

Victor Glover reviews both drama and cinema under a byline for the New York "Herald."

It's a Jules Romain and Denys Amiel season as far as the French stage goes this year.

Palucca, who gives Paris what Mary Wigman gives New York, postponed her recital.

Grand Duke Alexis of Russia told the press confidentially he is going to America incognito.

Richard Halliburton expects to fly his plane from Le Bourget straight to Morocco.

Three francs a hundred is one of the safest stakes for friendly contract bridge in Paris.

Miguel Fleta ovated after a recital at the Salle Pleyel, supported by Maria Kousnezoff.

Carlton Kennicott says he is going to continue alone at the Cloche for another two months.

George Slocombe is retiring as correspondent of the London "Daily Herald," to go to India.

There is talk of combining a few of the Lido gala sketches into one complete entertainment.

After a short trip to Berlin, Sybil Thorndike passed through Paris on her way back to London.

Kiki, of Montparnasse, now that she's on the stage, is not seen around the cafes so often.

Anyone who mentions stock depression at Harry's Bar is silently handed a "Crying Towel."

Irving Schwerke, in addition to criticizing music for the Chicago "Tribune," now has drama.

Scandal at the Dome one night last week when a man well known appeared all ready for a bath. Now he's in a sanitarium under observation.

Art Stone has moved from Payne's over to the Ange Bleu to do some heavy piano banging.

Prince Alexis M'Divani and Mae Murray joined the International League of Aviators last week.

The Hon. Mrs. Evelyn Fitzgerald is accompanying Mr. and Mrs. Cole Porter on their trip to Berlin.

The Ritz Bar looks better now that a dozen of the old standbys have returned from America.

Gilbert Miller is going to vacation in Paris now that "Strange Interlude" is all set in London.

Bob Fisher to sing one song in French. He had it translated; "Dancing With Tears in My Eyes."

Another German film director to arrive in Paris is M. W. Thiele. He is going to work for Pathe Nathan.

Dressmaking house being backed by Mrs. Gilbert Miller had a smart attendance at the collection last week.

Max Laemmle surprised by the quick resignation of Universal's local manager, Henri-Robert Monnier.

Norman Peck, young Hollywood actor, is another who made the Mediterranean cruise with Paris in view.

No pretense anymore to disgiuse that Andre Pascal is merely a nom de plume for Baron Henri de Rothschild.

Colette's daughter, Mlle. Bel-Gazou, is going to help with the filming of her popular mother's works.

Saint Granier's smile is bigger than ever now that he is going to Paramount's Astoria studio to do a picture.

Americans can get the latest fiction in Paris much easier now with the increasing number of lending libraries.

Chaliapin has had such a good season here he says he may not have to go to America again for a long while.

Charlie Lederer is coming over from London next week to visit his sister, Pepi, who is in school in Switzerland.

Yoshiko Miyakawa, Japanese Callfornian soprano, scored at the Opera Comique in the lead role of "Madame Butterfly."

Emily Davis Vanderbilt was at the Music Box till breakfast but she managed to make the "Bremen" boat train on time.

Dreyfus family denied that it would raise any objections to the production of "The Dreyfus Affair," coming up this week.

Paris juveniles have been getting quite excited as to who is going to play the title role in "L'Aiglon," to be produced shortly.

G. W. Pabst, the German director, is a fluent linguist. He's in Paris, accompanied by Albert Prejeanin, young French actor.

Pingouin is one boite de nuite which manages to stay 90 per cent. French, with prices almost the same as in tourist hangouts.

Gladys Cooper in town to buy clothes for her new London show. Her daughter, Miss Buckmaster, cued her on the way over.

"Trib" did not like the way Natacha Rambova ritzed the train reporters, so said that she arrived unnoticed and unwelcomed.

Mme. Darcy Ruggeri, wife of the famous Italian tragedian, Ruggiero Ruggeri, wants to stay in France now and be Parisian again.

Napierkowska, whose one big film success, "Atlantis," over here, was shown in the States, is giving up painting to direct dancing.

Gordon Pollock, Paramount's photo expert, and Ed Benson of United Artists office, both in the American hospital with the flu.

Olive, who split with Tommy Ladd some time ago, is now in a team of her own, which includes also Capella from the Roseray and Capella team.

Gerald Kelly has been promised a first copy of J. P. McEvoy's "Dixie Dugan in Europe." He gets it because of the valuable assistance he gave the author here last summer.

Mary McCormic is raving about Hamilton Forrest's opera, "Camille," composed in Paris by a young American and which Mary Garden recently created in Chicago.

Holding her dress well up in front so that the public can't see that it is dirty, Regina Camier, currently in "M. et Mme. un Tel.," at the Nouveautes, makes a hurried exit every night during the first act. Previous to the exit she has to lie flat on the floor, showing how she does her daily dozen in the morning. Dress white and floor dirty. Resuming her lines before the dress has been dusted would be disastrous.

The Soviet Government deposed the religious metropolitan of the White Russian Church. The Russians went into a huddle and elected a beauty to be known as "Miss Russia."

Cecile Sorel has a lot of fun every now and again in denying she is going to America to make talkers. Instead, she now says, going to do "Anna Karenina" at the Comedie Francaise.

Douglas Fairbanks, Jr., is not faring badly with his French accent in "L'Aviateur," made in French by First National at Burbank. He was brought up in Paris and lived here until he started in films six years ago.

Montehus will have to appear before the Correctional Tribunal on March 4 in answer to charges that his play, "Ton corps est a toi," is too full of birth control material. It's only been done on the outskirts so far.

Berlin

By MAX MAGNUS

Lucie Mannheim, off to Paris.

Jules Marx down with the grippe.

Lotte Schon bought a Rolls Royce.

Erich Charrell is negotiating with Ufa.

Valeska Gert gave a hit dancing exhibition.

Fritz Kortner gave "Hamlet" over the radio.

Dante, American illusionist, giving a show here.

Georgia Lind is a diseuse in the new Nelson Revue.

Herbert Janssen is going to America next season.

Harry Piehl, film actor, off to Switzerland, on location.

Karin Machaelis, world-known Norwegian authoress, here.

Olga Tschechova off to Paris in February, also on location.

Ernst Neubach may set up his own film production business.

Emmy Sturm is taking the main role in "California Fruit," stage.

Lothar Stark's son off to New York to sell his father's films.

Charlotte Susa working at high speed, from one film to another.

Ufa prolonged its contract with Willy Fritsch, to December, 1932.

Dr. Carbe left Mosse to assume the general managership at Ullstein.

Karl Joken and Erich Kleiber are going to Buenos Aires in May, to sing.

Three Codonas re-engaged for three months by the Berlin Wintergarten.

A. E. Dupont is at the Circus Bush making his new film, "Saltomortale."

Brothers Rotter are going to the States with Fritz Friedmann-Frederich in March.

Karl Heinz Martin will stage Alfred Doblin's moral play, "Die Ehe," at the Volksbuhne.

Emelka's theatre, Schauburg, closed. It will be torn down for a new office building.

German author, Heinrich Mann, appointed president of the German "Dichter Akademie."

Lilian Harvey's sister, Catherine, is going to make her debut as a singer here. Hoping!

Dr. William Furtwangler will again conduct at the Stadtieche Opera here in March.

Erich Pommer is negotiating with Hans Albers for his new film "Bomben Uber Monte Carlo."

In the spring Erwin Piscator will stage "American Tragedy" at the Deutsches Kunstlertheatre.

Circus owner Sarasani, of Dresden, applied in vain for the position of Head Burgomaster of Berlin.

"Strictly Dishonorable" will be at the Renaissance Theatre with Friedrich Kayssler in the main role.

Serge Abramovich, new tenor, successful in Lehar's "der Zarewitsch" at the Theatre des Westens.

Lou Verneuil is in Berlin, writing a play "Die Bank Nemo," covering up the recent finance scandals in France.

American conductor Anthonia Brico had a successful concert at the Berlin Philharmonic with the orchestra.

Mrs. Bergliot Ibsen, the Norwegian writer's daughter and Ibsen's daughter-in-law, sang at a beneficial concert.

Ralf Arthur Roberts and Louis Verneuil are co-operating on a comedy "Der Zirkassische Tanzer." Premiere here and Paris.

A new young stage director, Max Ophuels, will stage the new play, "Konigliche Familie," by Ferber and Kauffmann at the Komodienhaus.

Grete Mosheim is taking the female lead in Walter Hasenclever's comedy "Kommt ein Vogel geflogen" in the Rheinhardt theatre, Komodie. Ernst Deutsch, Anni Mewes and Ida Wust in company.

Ottawa

By W. M. GLADISH

Manager Joe Franklin of Keith's under the weather, but now able to sit up.

Holiday in Canadian capital Ash Wednesday, but no holiday prices at theatres.

Joe Franklin offering lollipops to juvenile patrons at Keith's, but only on the way out.

Harry Sedgwick of Famous Players elected president of Ontario Badminton Association.

Ambrose Nolan gives double feature bills and silverware gifts to bolster up Columbia theatre.

Fred Robertson distributing marbles among the boys at the Fern Theatre as a sign of spring.

P. J. Nolan, president of Triangle Amusements, negotiating to buy Radio Station CKCO, Ottawa.

Canadian Association of Radio Broadcasters decide to delete all advertising but names from Sunday programs.

"Minto Follies," annual skating feature at the Auditorium, spent $12,000 for two nights' show and grossed $14,000.

Ottawa critics panned Janet Gaynor in "The Man Who Came Back" and called a dog race film the best on the Regent bill.

Ray Tubman calling off the series of French film versions as midnight shows at the Regent when the local French did not respond.

New Paradise theatre getting a line in Le Droit newspaper, which otherwise has banned all references to film houses and pictures.

Montreal

Joe Lightstone figures Princess best grossing house in town.

Venetian Gardens, stand-out night club here for 10 years, closed.

Roxy, only independent main stem here, dark two weeks, reopened Saturday (14) as Cinema de Paris under new management.

Grace George hit social registerites hard in this burg with "First Mrs. Fraser" and was much in demand for functions. Accepted a few out of the dozens of invitations.

Pee-wee golf dead here, but B. M. Garfield still runs the Rialto theatre course on strength of league formed by him which keeps his minnie busy half week to pouch small profit.

George Rotsky cashed in on "Green Stripe Marathon" annual snowshoe race, showing film at Palace and had Queen of the Marathon present prizes to winners from stage, boosting otherwise quiet average night Monday (9).

Short pants Willies and their kid sisters being catered to by Juvenile Players who are running Saturday shows at west end town hall. Minors prefer to borrow big brothers' clothes and slide by ushers. Lots of 'em getting by.

Press accusations of City Council, alleging protection of gambling dives, led to flock of $10,000 libel actions. Council's bomb in reply, promising to disclose graft proclivities of local judge, back-fires when motion withdrawn at meeting. Meantime, games wide open uptown, mostly for benefit (?) of U. S. tourists.

London

London film biz not too hot.

John Maxwell buying more theatres.

Two British premieres on one night.

Dion Titheradge is writing screen originals.

Four "Damns" in the latest British talker.

Delysia on tour in her "Pair of Trousers" thing.

Brains behind the Oscar Asche weight in "Kong."

Frank Tilley writing eulogies about "Cimarron."

Stockings for the dames next season will be mud colored.

Seymour Hicks now talker producer and seems to like it.

No truth in rumor about Paramount buying more theatres here.

Joe Grossman has a new dinner jacket. Gives him the ritzy feeling.

Police raiding road house club to make certain guests don't buy the drinks.

Situation now is you continue to have Sunday entertainment as before.

Sleeves for the dames is the subject of the chatterers troubles these days.

DeCourville still busy on his umpteem-language epic at Walton on Thames.

Margot Graham rated the rising talker star this side. But not on her last display.

Studio exec nearly passed out last week when a guy said "No" to his big idea.

Betting on K. R. S. presidency before the selection made Sam Eckman 3 to 1.

Jeanne Edwards, now partnered by Reggie Voorheis, playing in Paramount houses.

First advice London office gives Americans arriving here is, "Buy woolen underwear."

New York breadline photos in the papers, just to show how good things are this side.

Dorothy Bartlam getting publicity on her novel and her current talker at the same time.

Stanley Rodwell, cameraman, hit a house top when filming from a plane. He is recovering.

Malcolm Campbell's speed records are nothing on Monty Banks' London—Brighton drives.

Feeling here is British talker features may improve, British talker shorts grow steadily worse.

Although "Hell's Angels" is dipping, its bank of sky lights is still the brightest spot in London.

Arthur Dent, now a K. R. S. president, means he'll have to increase the cigar consumption again.

Leading British actress just paid her publicity account and now looks like getting some space.

Empire flung an airplane engine noise all across Leicester square as an exploiting gag for "Madam Satan."

Swaffer getting rapped in the rival rags for alledged inaccuracies about legal position of Sunday opening.

John Maxwell reckons the British voice (long vowel stuff) has helped the British talker. But doesn't say where to.

The Al Capone book just published here has caused stolid British reviewers to squawk against American slanguage.

George Ayre, B. I. P. space hound, gets dope in from the legmen through winning bets off 'em on ball game results.

All the Gaumont execs hope to get a lift through the resignation of Evans Can't have more than 50 managing directors.

Touring trouper got soft in the correspondence columns about a lodging house keeper who died, but she had to die first.

Teddy Knox (Nervo and Knox) has signed amateur playing forms with Chelsea, second of London's two most famous football sides.

Plaza people, Paramount bunch, have flung a canvas spread for "Laughter" all over the Engineers' Club block, biggest sky spread in town.

Curious thing about the new flock of autos on the roads here is that they look very fast and sporty but with just enough speed to get around a hearse.

Radio experts here trying to see if they can cut out interferance between London station and a German plant. London station fearing entertainment competition?

Some people in the dress circle at a film first night ate oranges and dropped the peel on the opera hats under the seats in front of 'em. Just film trade manners.

CHATTER

Broadway

Trudy Krieger in Rome.

Jack Mahler reading plays.

Charlie Grey is at home, ill.

Bordoni may go to the coast.

Punkie Sadler got a vaude job.

Victoria Carnot may hop south.

The Larry Schwabs to Bermuda.

Vincent Youmans back from Europe.

Arthur Lubin says he's happy at last.

Domenico Savino has a collection of spats.

Jimmy Cannon's ghost is walking the Roxy.

Bert Adler still drinking water on a diet.

Nat Dorfman still working on his new play.

Irving Reis, engineer, turning playwright.

Arthur (Rosebud) Budd may do a Jean Malin.

The Alexander Salamans expect something.

Grace Moore starts on a concert tour shortly.

Iris Alexander wants to be a paper sobbie.

The Kenyon Kings from the Coast looking around.

Violet Carlson doesn't like night clubs so much.

Paul Yawitz with Famous Features Syndicate.

Victoria Carnot may make the new Blatt drama.

Jake Lubin is in Miami for his usual winter vacation.

Although at Havana, J. P. McEvoy never gambles.

Herb Williams to Bermuda and back without sunburn.

The Arthur Friends have a new maid and a new story.

Zodiac health doctors once again paying rent on Broadway.

Sam Pickard has returned from a cruise to the West Indies.

One legit is selling cut-rate right at the b. o.; $3 tickets for $1.

Pansy Club folded. Karyl Norman probably back in vaude.

Vic Shapiro paid for his "City Lights" ducats at the opening.

Jack Charash back from a road trip and bad poetry reading.

Ben Alley got a dinner to celebrate his 2d anniv with CBS.

Ben Atwell back in town. Publicity for "The Green Pastures."

Ward Morehouse off on a long S. American junket for the "Sun."

F. Wynne-Jones, of Ufa, will leave for Berlin later this month.

Theo Karle, tenor, was a cowpuncher on his father's ranch until 18.

Ambition of Donald Hughes, 12-year-old actor, is to wear long trousers.

Jenie Jacobs on the RKO booking floor again, after a serious operation.

George Beuchler averages two admissions a week at Carnegie Hall—paid.

Glenda Farrell and Evelyn Wilson reversed bows at the Village Nut Club.

Mayme Smith, colored songstress, had to return to Harlem, owing to illness.

Hot tea ball now used for hot seats. Slower but wetter and just as warm.

The N. Y. Grinders (scissors and knives) hold their annual ball Feb. 21.

Ned (Coast) Norton and Hal Beck have reunited after a three-year separation.

Gypsy Tea Kettle hired a p. a. First story he got in had the address wrong.

It is easier to follow the broadcast of a play in the dark—if you can keep awake.

Jack Barron has taken over the Scenic Indoor Golf Course from Meyer Davis.

Count Bernivici is back, and denies all stories he was married to Connie Almy.

Waiters in Childs restaurants are not allowed to help customers with their overcoats.

There will be audience seats on the stage of the Bayes when "Wonder Bar" opens.

Eleanor Phelps gave an ether audition and two days later was set for an "hour."

With Willie Berger in New York, Mrs. Willie is dismantling the Chi apt. to join him.

42nd street specs selling tickets for the stock burlesque (Republic) at advance prices.

Doyle and Donnelly's agent cost them a benefit date by holding out for an amber spot.

One of the wrestlers now appearing in New York rings is a count from some country.

Infections set Sammy Tishman back four molars. A lisper until the falsies tune in.

Sammy Colton and Chester Doherty have jointly left vaude to open a rehearsal hall.

The Lindy Hop, new in Harlem about a year ago, is bidding for popularity downtown.

Courtney Burr of Park avenue represents the money in back of Goetz' "New Yorkers."

Charles Dillingham was very ill. Still has two nurses in attendance but reported recuperating.

Jackie Brandon, formerly George Godfrey's sec, is back at RKO, short handing for Willie Berger.

Irene Delroy, before returning to Hollywood for further film work for WB, will have lost 20 pounds.

One of the hardest things to buy around Times Square is a bag of peanuts. They must be hot.

Some of the plays, if staged, would be modernized, especially those of an underworld type.

Jules Brulatour and Hope Hampton have the same seats for every Friday night at the Garden.

Two of the cowboys in "Green Grow the Lilacs" have the names, real, of Ketcham and Cheatem.

Tom Walker, the Westchester County opera lad, is now a member of the Police Chiefs of America.

Retail cost of the better candy down all along Broadway. As much reduction as 40% in some cases.

Last six rows at the Broadway, where "The New Yorkers" is current, now called orchestra circle.

More than 95% of radio singers have had a formal musical education, according to Larry Murphy.

Herb Marks doesn't compose music but his father has been writing and publishing tunes for 35 years.

Now that Harry Swan has started it, half the radio artists sit on the studio floor while rehearsing skits.

Fellow in Hollywood, got letter from New York friend with envelope marked: "Open—not a bill".

The George Jessel troupe now confers in ensembles over luncheon tables. Jessel is the only one who eats.

Traffic cops on horseback are handing out tickets to auto parkers caught in the swagger zone at nights.

Frank Hughes, of the J. P. Muller ad agency, is minus a coat, valued at $150, copped in a 46th street cafeteria.

Teddy Walters, new Warner find, leaves for the Coast Thursday (18). Ted's a she and the new W. B. white hope.

Lloyd Thompson, colored elevator runner at the A. H. Woods office, was overseas and received the Croix de Guerre.

Harry Romms' year-old Patricia recuperating on Miami sands after a tough train ride with her mother last week.

The Shuberts are reported considering popular price dramatic stock for one of their dark Broadway houses.

Galen Bogue would like to meet Gil Boag sometime, just to take a look at the guy he's always being mistaken for.

Joe Meyer, the last of the song writers in Hollywood, has returned. He capitulated at 65c. on the contracted dollar.

Charles Tiernan, for years manager of the Knights of Columbus Club and hotel, now manager of the Embassy hotel.

Neville Fleeson, looking for his 182,396th partner, having had 'em all now but Cleopatra. Sylvia Bowhan was the last ex.

Gertrude Stanton who does solo work in "The Gang's All Here" ballet, is wife of Pete Ermatinger, manager of Erlanger's.

Don Parker has been taking a ribbing in connection with the headlined disappearance of Donna Parker. Not relatives.

14th street, from Broadway to 2nd avenue, has 23 stores advertising across their fronts they are closing out and quitting business.

Sunday morning Billy Grady slips away from Flatbush, comes to New York, dons riding breeches and giddy-aps in Central Park.

Tom Meighan said the hardest thing down South is to get a "Variety" without special extra performance by drug store clerks.

Forty-second street laughing at electric sign at Republic, with stock burlesque: "Fannie Fortson From France Dances At All Shows."

Lee Morse's father is the Rev. P. J. Taylor, now 72 years old. He is one of the eight original Texas rangers, of whom but three survive.

Lorna Fantin's cats are named "Wuzzy," "Khartoum" and "Mustang." She's a numerologist but can't memorize the new phone system.

Mildred Walsh, sec to J. J. Murdock, left N. Y. Friday (13) to join the Murdocks in Beverly Hills. Miss Walsh will return east with them in April.

Rajah Raboid, the mystic, who moved from the Belmont to the Eltinge Monday, was a flier during the war and a member of the Lafayette Escadrille.

Jolson's as name of a New York theatre is out. Leon Brecker who now has house calls it the Park Central and took a load off Shuberts' minds.

John (Duffy) McDonald, former City News reporter and now City Editor of the Boston Advertiser, was in town for the dog show. He's a mutt fancier.

Eleanor Hoyt, daughter of Mr. and Mrs. Richard Hoyt (Hayden-Stone), engaged to A. Felix du Pont Jr. Latter is from the Wilmington family.

Margaret Barker, who attracted attention in "The Barretts of Wimpole Street," is daughter of Dr. Llewellys F. Barker, noted Baltimore physician.

Mayer Portner wonders why his is one of the few names used in "Whitey," when all the other people in the book were given phony names to hide them.

Only a couple of the New York boxing writers are going to Miami for the Carnera-Maloney fight. Nearly all papers will take the A. P. report of the contest.

Billy Rose, Loew's official florist for the past 14 years, has finished his "masterpiece," a permanent miniature garden of growing Japanese plants in the State lobby.

Tony Cabooch effected an ether introduction between Arthur Rump of St. Louis, bed-ridden 21 years, and Orrin F. Tanner of New Orleans, blind author of "My Garden."

It was so nice out Thursday a bunch of the pre-season golf bugs dusted off the sticks and drove out for a game, but all found the suburban souses snow and slush covered.

When Charlie Freeman returned from a 30-day cruise on the "France" last week a friend on the dock hollered, "How was it?" Freeman, on an upper deck, yelled back, "Lousy."

Bob Ripley is making his "Believe It or Not" shorts for Warners. He recently passed a dinner table ocsupied by WB and First National execs, without any recognizing him, in person.

Billy Rose came in for kidding when Hannah Williams, of "Sweet and Low," married Roger Wolfe Kahn. His friends accused Rose of framing the marriage as a publicity stunt for the show.

"A gent just asked me how you wind it up," is the opening of a new pitch routine tried out by a two-bit watch hawker in the Square. Somebody must be ghost-writing his material.

Windsor cafeteria was taken by a couple of gunmen for around $500. A young cashier made a false move and one of the thugs fired a slug at him which did not hit the boy but buried itself in the wall back of him.

When Shirley Immerman became Mrs. Benjamin Friedman several days ago Guy Lombardo and his orchestra furnished the music. Guy met Benny five years ago and promised then to play at his wedding, if any.

Picture shortly coming to Broadway will have Anna May Wong, Chinese actress, in a German version of a British picture, playing at a theatre owned by a Jewish estate. The p. a. handling the house is an Australian.

With hill-billy songs finding such strong favor, Henry Spitzer, Harms gen. mgr., has published a collection of gag hill-billy songs in a book called "Soft-Boiled Ballads." All of the songs kid the original and more serious of the hill-billies.

CBS received 1,027,046 letters from listeners last year as compared with 416,069 in 1929, both exclusive of mail sent directly to participants in programs. The longest was 10 typewritten pages, and the shortest, four words: "Please send theme song."

Among those trying to induce the Shuberts to put on revivals of some of the oldtime mellers like "East Lynne", "Blue Jeans", "In Old Kentucky", "Shore Acres", with the top admish price at $1.50, is Roland G. Edwards, former stock director and at one time with Paramount pictures.

There would be no "names"; just a well balanced cast of principals with supporting players to include experienced people with no stage rep necessary to have them accepted for the proposed meller revivals.

Vincent Mullahy, a smart CBS page boy, is responsible for last Saturday's round-by-round description of the Jim Corbett-John L. Sullivan championship bout which was fought in N. O. in 1892. He discovered an ancient copy of the Cincinnati "Enquirer" in a cobbler's shop and showed it to Ted Husing.

Sam Shain, at the opening of "Doctor X," was reading his program at the rise of the curtain when he heard a voice from the stage exclaim: "Shayne, you're drunk again, you're fired." Dialog from the play was directed at a reporter, which struck Shain, the reporter, as more than a coincidence.

New York dramatic critics who turned out with their women folks for the opening of Broadway's newest burlesque at the Republic, converted legit theatre, scampered for moral safety after the first curtain. To get their wives out unseen by the mostly stag audience, several of the scribes threw their coats over the women.

Automatic photograph places on Broadway gradually entering the side street museum or penny arcade classification. One now sells pens, jewelry, mirrors to analyze one's self and automatic golf or football games, operating for nickel. One Broadway store gives more window space to the side stuff carried than the business of picture taking.

Speak in the 40's flourishing since the proprieter found a new way of making contracts. He doesn't drink, but twice a month swallows a few shots to give him a breath, plays stewed an' goes up to a midtown sanitorium for alcholics. Stays there three days each trip and makes many friends among the recuperating souses. So they won't forget his address, he hands cards.

Reason for quick standardization of most new tap dance steps is that the minute a youth develops a new movement he shows it to the first contemporary he meets, on the sidewalk or in a convenient hallway. Wearing their tap shoes all day, the boys think of nothing but new steps when they think. A group of semi-pro hoofers demonstrating their creations on the street is one of the regular sights of Times Square.

Detroit

By LEE ELMAN

Police have been placed outside every speak in town.

Statistics show local birth rate has increased with the depression.

Dave Davidson had his stomach pumped out but failed to strike oil.

Joe Reichman, closed at the Parody Club by the raid, opening at the Coronada, St. Louis.

Woman won a $200 cash prize at the Hollywood theatre and found two robbers awaiting her arrival home.

John McDonald, sec. to Nate Platt, waited till Platt got well and then took his turn getting sick. Okay now.

Grant Withers here for a personal appearance taking his bandages off after his ap. op. Calls it his Hollywood opening.

Virginia Wills is breaking in as new partner to Darrell, of Dona and Darrell, with Dona retiring for the marriage circuit.

Mrs. Billy Knight, wife of the Harms rep. here, celebrated her husband's return home by getting a couple of teeth pulled.

Sam Rubin has a new office at the Publix Pub. Dept. with a frosted glass. He is now handling an additional house, the U. A.

Phyllis Loughton, stage manager of "Lysistrata," did a brother and sister act with her brother, Eddie, at the Everglades theatrical night.

Some dame is after Charlie Richardson, picture critic of the "Times." She sends him candy. Entire theatrical crowd putting on poundage.

Birmingham

By BOB BROWN

Buses and railroads cutting fares. Almost cheaper to ride than walk.

Banks down here failed to observe Lincoln's Birthday. One guess why.

As New York thinks of Chicago so does Birmingham think of Atlanta.

There is a possibility Birmingham will have night baseball this year, says Col. Quack Smith.

George Steele's got at least one weakness, following fire wagons He is always at the big fires.

Billy Beard, minstrel man, in town for a week. Did a single at Strand and, incidentally, the last act the Strand will have.

A new set of thrift books containing two for one coupons for Empire, Royal and Capitol. The Merit boys are back of them.

Somebody tacked a sign on the steps leading to the offices of Alabama, reading "Do not throw cigarets on steps." Maybe it was the janitor.

A boost for home town talent and a tip for some booking office: "Tom Heflin might be interested in a vaudeville contract, after which he might make a talker in Hollywood."

Since Strand cut out acts at least one more musician is out of work. Union demand four if the house continued to play single acts. Now the house plays only films. And the piano banger is looking for work.

Havana

By RENE

Hotel Plaza, capacity.

Richard Pitman around.

Charles M. Schwab here.

Jo. Moore looking around.

Kay Johnson vacationing.

Elsie Lange, soprano, here.

Sigmund Romberg and wife.

Frederick March spent a day.

John Cromwell, directod here.

Dr. Joseph McCarthy and Mrs.

Harry Daugherty at the races.

Pincho Gutierrez going to Miami.

George Abbott, writer, vacationing.

Kid Chocolate turned promoter here.

Lee Wilson Dodd, of Yale, another.

More martial law. This time indef.

Vincent Astor in his yacht, with party.

Norman Brokenshire left for Miami.

J. P. McEvoy back after a trip to Miami.

Borah and Betty Minevitch for a few days.

Gee-gees now running on Mondays also.

Marie Muselle, Viennese film star, dropped in.

Arthur McKeogh and wife, writers, vacationing.

Theodore Dreiser vacationing, with his wife, too.

Patricia Ruby Lynn with Warner Bros., vacationing.

All hotels getting good breaks. Tourists pouring in.

Lyons and Lorraine at the National hotel, dancing.

McClelland Barclay and his wife and model in Havana.

Frederick Drake of "Harper's Bazaar" and wife, here.

Hilda Moreno, Cuban girl, from stage, visiting her family here.

The Du Ponts' mansion at Varadero beach is named "Xanadu."

Chateau Madrid and Sans Souci staging special "caronia" night.

Mrs. B. A. Rolfe, wife of the leader, here with Mrs. Ethel Leddy.

CMW establishing new distance records. Plenty letters from States.

Michael J. Cruse, Cupid's friend in New York city, visiting with the Mrs.

Conckey Whitehead flying between Havana and Miami almost daily.

Lyman Beecher Stowe, son of the author of "Uncle Tom's Cabin," here with his wife.

About 270 farmers from the middle west stopping at the swanky National Hotel.

The new press law still in study. Talk newspapers will only publish six days a week.

F. A. Seide, of the New Jersey "Observer" vacationing here accompanied by Mrs. Seide.

Naddy's Orchestra will play at National Hotel for David and Hilda Murray's dance recital.

Leo Reisman staged a Cuban rumba at La Playa for the Movietone people before he left.

CHATTER

Brooklyn

By JOE RANSON

Getting colder.

Bob Weitman's new car.

Irv Solomon is addicted to a sun lamp.

Harry Hershfield in the "Eagle's" city room.

Plenty of office space to rent about town.

Henry Spiegel observes Thursday as date night.

Les Kaufman has new glasses with a fancy design.

Feltman's, Coney's inn, using the dailies to road patronage.

"Times" this time has "Your Face—What It Reveals" contest.

Judy MacRae is penning a novel. Nothing serious, she says.

Loew's Triboro house in Astoria opens this week. Vaudfilms.

Back stage doorman at Paramount, talks like a college professor.

The hostess business is good in local dance emporiums. Strand has 40.

The old Fulton theatre about to disappear. Bank has purchased site.

Irv Solomon, new manager of Paramount, moved to Hotel Pierpont.

Fire at the Fox Beverly in the projection room with minor injuries.

Paramount Inn, once haunt of stage celebrities, may become sandwich bar.

Some of the boys who sold unemployment apples have gone in for hot dogs.

Five burlesk houses in this town now—record: Werba's, Oxford, Star, Gayety, Liberty.

Packy Schwarts, publicity director, holds a Doctor of Philosophy degree from Yale.

Dr. S. Parkes Cadman's column, "Everyday Questions" now on "The Eagle's" feature page.

Sam Gellard, boss of Station WLTH, has a radio in his car to check up on his programs.

John Joseph Goodwin, newspaperman, connected with the New York "Sun" and "Times," died here.

Ed Cherry, who drives the deluxe ballyhoo auto for Paramount, used to drive racers in Indianapolis.

Ben Griefer, assistant manager of Paramount, has a speaker talk to his ushers every Sunday night.

Prince Serge Obolensky, husband of Muriel Astor, sister of Vincent Astor, dancing at the St. George.

Al Fineman lasted only two weeks as Albee's exploiter. Bill Usilton back, handling from New York office.

Ted Lewis doing peanut song last week at Paramount walked through audience dishing out the shelled fruit.

Carlyle Robinson, Charlie Chaplin's sec., once worked on the "Standard Union" handling the obits.

A. & S. department store downtown starting a junior ping-pong tournament for those between 10 and 16.

Blanche Livingston, Fox publicity department, translated the Pope's Latin speech for her own information.

T. R. Edwards died. Over 50 years managing director for Samuel French. Made specialty of handling the amateur end.

Charlie Aiken, vet outdoor advertising agent, may do a book on the old carnival and circus days, with Maurice Bergman ghosting.

"Thrift prices" at Majestic for "Dracula" showing. Top of $1. House gets "Napi," new comedy, next week with Ernest Truex.

Gals in this town knew Helen Twelvetrees when she was a kid. Now starring in "Millie" at the Albee and held over or 2d week.

Ebbets Field, baseball lot for the National League Dodgers, to be enlarged this season. This town has the largest fan turnout and grosses plenty.

Charlies Davis visited old folks' home last week, making oldest inmates members of his joy club. It's never too late to be happy, says the Indiana Boy.

Half Moon Hotel at Coney Island may launch advertising campaign exploiting seashort resort with no railroad overfare for air hungry New Yorkers.

Maurice Bergman, Paramount P. A., is only Brooklyn press agent with law degree. Bergy quit law business, he says, because he couldn't lift the books.

All the local Democratic clubs busy with annual shindigs. Boss McCooey present at nearly all of them. These turnouts mean that the Par, Fox and Albee have to furnish some sort of entertainment --gratis, of course.

Rian James' "Eagle" columnist, on the Albee stage this week with plenty congrats from the boys. Will Osborne wired: "Notice you are billed for Albee. If I have the afternoon off you will find me at the Paramount." Harry Hershfield wired: "So you're on the same bill with me. Well, worse things have happened. How will you have your grapefruit?" Winchell said: "Hope your act is good, but, of course, not too good." Eddie Cantor warned James his attorney would be in the audience to prevent gag stealing. Skolsky told him it's all right to steal a show. Lombardo flashed this one: "As if Brooklyn didn't have enough trouble," and George Jessell's piece: "The announcement of your engagement at the Albee just goes to show what a bad condition vaudeville is in."

Bronx

Nat Waller may do an m. c. at his own theatre, Harlem Opera house, if he can get a fiddle.

Dotty Rhodes doubling between Connie's Inn and the San Jose theatre. Gets her sleep in taxis.

Claremont, on the rim of the "Spik" community, will play Spanish talkers two nights a week.

Billy Minsky advertising locally for chorus girls and insisting on "no experience." No experience in what?

Jerry De Rosa of Loew's Paradise, gets the most of his ushers by telling them he was once an usher himself.

Young son of Peggy Foldes, city editor of the "North Side News," out of the hospital. Peggy has that smile again.

Joe Malone, asst. at Metro theatre, framing a strong-man act with a partner, and may go back to vaude with it.

Lady's handbag with all the fixin's found in the shower room of one of the men's dormitories at Columbia University.

Give Billy Quaid, of Fox's Crotona, an idea for a new exploitation stunt, and you can name your own. Providing it doesn't exceed 10 cents in cost.

Joe Gallo, local theatrical advertising man, in Florida, taking pictures of Bronxites there which the local papers use. Forgotten thus far to take his own.

Colored musical, "Malinda," at the Bronx Opera house for as long as the customers keep coming. Nearest house to colored Harlem that J. Roberts could get.

On the strength of his claim to being the first song crooner, Eddie Magill is in at the Fox Park Plaza for a full week. Told newspaper men he began crooning when 13.

Westport

By HUMPHREY DOULENS

Johnny Cruelle to Florida.

William Cahoon visiting his son in Darien.

Ted Healy's ma waiting for Thursday night.

Claiborne Foster home from Chicago and "Bad Girl."

Station WICC may move to Norwalk from Bridgeport.

Oranges have replaced apples on the unemployed stands at Norwalk.

Adrienne Morrison brought her Childrens' Players here for the kids.

Neary and the Lovenberg sisters have opened a dance studio in Danbury.

Basil Dean has been visiting the Joseph Plunketts, who keep their country place open.

William Meade Prince, writer and Mrs. Prince have gone to New Orleans for the Mardi Gras.

Bridgeport, Norwalk and Stamford, three largest cities in the county, without vaudeville all season.

The New Haven railroad has found a new place to run excursions to—Greenfield, Mass., for winter sports.

Mrs. Frank I. Cobb, widow of the editor, has been made a full fledged justice of the peace in Weston. Her tavern, Cobb's Mill, there is a rendezvous for show people.

Manual Kugell, manager of the Warner Palace at South Norwalk, and Beatrice Miller of New Haven, married. Sailed for Bermuda.

The directors of the Darien society's film palace number the socially registered Edward H. Delafield, Thomas Crimmins, William Ziegler, Jr., Duncan G. Harris and Thomas McCarthy.

Seattle

Bob Malloy m. c. at Coffee Dan's.

Homer Gill to RKO convention in Chi.

Ruth Cohen to Frisco on auto trip.

Jack Cady orchestra at Olympia club date.

Al Gillis here from New Haven, where he was doing press for Fox-Poli.

Kewpie golf down to 15c. for 18 holes and all under roof now with play slow.

R. H. Zeller, from the Hill Street (RKO) in L. A., now figuring it out for local Orpheum.

Will King to San Francisco after opening his show in Portland flattened. Company disbanded.

Madge Rush to Spokane for week at Orpheum as headliner of girl revue for prologue of "Cimarron."

Thelma Bird and Margueritte Russell dance school on production for chorus and line gals at Follies theatre.

John M. Fox, divorced husband of Joan Bennett, spent night in jail last week charged with being drunk. Out next day on $10 bail.

Tiny Burnett and string trio broadcasting from Orpheum by remote over KOL every Saturday as RKOlian Trio, accompanying acts on the air.

Adolphe Linden, who dreamed the American Broadcasting Chain, which proved a nightmare, blamed in press statement for suspension of a local savings bank.

The real thing in drama and the right prices gets 'em in Seattle, as witness capacity all last week with Florence Reed in "The Shanghai Gesture" at the Moore at $1 top.

Mexico City

By DOUG GRAHAME

Mexico City, Feb. 14.

With the exception of William de Gress, American, 1931 Mexican Boxing Commission is all Mexican. Heretofore membership comprised three Americans.

Current bright spot in sports is the forthcoming title bout between Tommy Freeman, U. S. welter champ, and Alfredo Gaona, Mexican chief of that division, scheduled for the local bull ring March 1.

Stokowski, who registered solid with Mexicans during his recent visit here, is being good naturedly kidded by a revue called "El Maestro Stokowsky" at the Teatro Principal. Philadelphia conductor is impersonated by Roberto Soto, Mexico's best low comedian. Revue features a "Russian-Mexican ballet."

Virginia Fabegras, Mexico's Sarah Bernhardt, recently engaged by Metro for three Spanish version pictures at reported salary of $1,500 a week, finds making films more difficult than the stage, according to "El Universal" from its Hollywood correspondent. Nevertheless she loves 'em, says correspondent. Senora Fabregas is past 60, and has been on the stage nearly all her life.

Two red hot cabaret mamas clashed with disastrous results for one of them, also the boy in the case. Another instance of that triangle thing working out all wrong. Case is typically Latin in theme and development. Here is the scenario:

Guillermina Guerro, 22 and a looker, served drinks, soft and otherwise, in a cabaret much frequented by actors, bull fighters and writer chaps. One afternoon in breezed a handsome lad from Spain, Maximino Aceval y Corral, who lived on sugar pop sent him from time to time to keep him away from home. Romance that lasted three years started. When Max told Guillermina he was sick, had to go to a hospital, and would not be back for some time.

Bull fighter, celebrating his knocking chance for plenty, slips Guillermina bad news her boy friend has taken up with a girl in another cabaret. Guillermina goes to the pair and gives them 15 days to break off with each other. Command raises laugh.

Guillermina dresses up as a boy and goes to cabaret in which works her rival, Amelia Ruis Terrones. Sticks around undetected until 5 a. m., closing time, when Max arrives to escort his newest sweetie home. Guillermina follows them and shoots both dead on the doorstep.

Milwaukee

By FRANK MILLER

It looks as if the Davidson, only legit house, is going to stop films long enough to play several legits.

Governor La Follette will not be a cash customer in the Warner theatres in any part of the country, thanks to a gold lifetime pass presented to him by Ben Katz of the Milwaukee Warner publicity staff.

Milwaukee's marathon enters its 130th day this week. Money is still being thrown at the participants. It is estimated that about $1,000 a day is being handed the cashier by those intent on seeing people dance in their sleep. Figured out of the red now.

When Nettie Tuchalski, cashier of the Whitehouse theatre, received a box of poisoned candy seven years ago, she had to have many calls from Cornelius J. Herrmann, superintendent of the branch postoffice in reference to the deadly package which came through the mails. It seems that Herrmann did good work. They are to be married this week.

Lon Ramsdell has added another accomplishment, that of broadcasting. His voice comes over WRJN for a half hour spell each evening. Natives are treated to some real surprises in broadcasts. Ramsdell is getting away with considerable murder with the "Times-Call" and the "Journal-News." There is a rumor extant that some of the opposition boys are taking up broadcasting under the idea that it is part of the modern manager's equipment. R. F. Clark is Ramsdell's assistant in house affairs at Racine. Five acts of vaudeville are offered each Sunday.

Mrs. Fiske is to play here this season at the Pabst, where Margaret Rice holds forth in the manager's office. Near Milwaukee, in fact, a part of it, is Wauwatosa. Here dwell many of Milwaukee's ultra folks who in their homeward journeys make somewhat of a New Jersey trek—without the river. There is a river downtown which must be crossed before the Wauwatosa natives can get to their domain, but it is not the kind of extensive waters that New York workers have to cross to Jersey. Wauwatosa, without a theatre of its own for quite some time, is to have a new cathedral of cinema art soon —at 7th and North avenue. It will seat about 70[illegible], and is to be called the Tosa. Wauwatosa is noted for its homes, lack of saloons and soft drink parlors.

Art Shires, commonly known as "What-a-man," the shrinking violet who admits he is the one best bet in the world whether it be as a ball player, a cinema star, or anything else, has started his memoirs in the "News." In his usual hesitant manner of using the Big I, the great one is gathering more publicity in this man's town than has been known since the year of the big fire. There he is, on page 1, for a starter, telling the folks just how good he is and just why he happened to be that way. And when it comes to handing the prize to the best publicity hound that ever hit the pike it looks very much as if this lad had won the race. So far as Milwaukee is concerned he has signed to be the first bag custodian. Right now Shires is almost certain the pennant will fly from that little used pennant pole out in left field.

Washington

By JOHN DALY

Grace Moore has been added to the talent for the White House Correspondents' dinner.

Jimmie Hughes, ill in Mt. Alto hospital for 6 weeks, released last week.

Monte Bell came down from New York to witness the premiere of "Heat Wave" in the National.

Roxy and His Gang, here for two benefit performances for the Walter Reed hospital, netted the institution $8,000.

Ernie Pyle, aviation editor of the "Daily News," had his annual ride with Clarence Chamberlain. It happens every year at this time.

Daphne Warren, Wilson and John Warburton, leads with "Bird in Hand," at Belasco, go with the National theatre stock next summer.

One of the outstanding skits at Saturday night's banquet of the Military Order of the Carabo was a burlesque of the Mussolini-Butler affair.

Joseph Tumulty, former sec. to the late President Wilson, has branched out as a press agent for the theatre, writing little blurbs for the Shubert Belasco.

Maxie Schmeling refereed Joe Turner's wrestling carnival at the Auditorium. Not permitted to box, he demonstrated a few blows only, but pulled a crowd of $5,000.

Commercial air travel between New York and Washington is so popular and profitable a third company is about to enter the field. Each day now 48 planes go both ways.

Marie Bowman, Washington, and sister of Patricia Bowman, is engaged to J. Leo Shugrue, auto editor of the Washington "Times." Miss Marie was formerly in White's "Scandals."

The new officers of the Washington Film Board of Trade are Rudolph Berger (Metro), president; Frank McNamee (Radio), vice-president, and Robert Smeltzer (Warners), secretary-treasurer.

William McNally, an old-time Washington Thespian, leading a force of salesmen who sell typewriters to Uncle Sam, will swoop down upon the New York theatrical district Monday to see "The New Yorkers."

Katrina McCormick, daughter of Ruth Hanna McCormick, has branched out as a columnist, writing a regular weekly letter to the Rockford (Ill.) "Morning Star" about the goings on in Washington. Paper is owned by mother.

Charles Mercer, director for E. M. Newman and his travel talks, claims that Washington is the only city on the eastern seaboard that did not applaud the showing of steins of beer in the pictures of Munich—the beer capital of the world. Baltimore, the needle-beer town, went for it plenty.

Michael McDermott, chief of the Bureau of Current Information of the State Department—in other words, the p. a.—was recently given credit by a North Carolina newspaper for the New York address of Secretary of State Stimson on "The United States and the Other American Republics." An advance copy of the speech, carrying the usual notice against premature publication, was signed by McDermott. The southern editor thought Mac was the Secretary of State.

Providence

By A. A. MARCELO

With local run of "Cimarron" at RKO Albee all free duckets revoked.

"Passion Play," ballyhooed as comprising original German cast, opened three-day engagement at Opera House Monday (16).

Samuel Romes, local neighborhood house owner, is opening the first theatre in the adjoining town of East Providence, early next month.

When the antiquated Providence Opera house closes within next few weeks, there will be three dark legit houses in town. Others are Modern and Carlton.

Providence Concert Band, second of kind in city, organized to relieve unemployment among Providence musicians, played its first concert at the Modern, $2 top.

CHATTER

Miami

Madelyn Cameron here.

Gar Wood a minnie fan.

Billy Delaney left for Havana.

Willis Sharp Kilmer at the races.

Henri De Soto likes Cally better.

Henri Therrien, tenor, at Frolics club.

Walter Donaldson at the King Cole.

Ray Shanahan came down for the fights.

John Golden a guest of Albert Lasker.

Henry Weiss new manager of Fairfax.

Tony Muto in hospital. Throat infection.

Philip Kip Rhinelander at the Flamingo.

Mary Garden arrived to fulfill engagement.

Miss Raynell, mental worker, at the Tivoli.

Walter Winchell returned. Lou Davis, too.

Delphine, oriental dancer on Alcarzar roof.

Harry Warner is at Hollywood Beach Hotel.

Roger Wolfe Kahn and bride at Roney Plaza.

Mrs. Charlie Morrison has returned home.

John J. Raskob conferring with Jouett Shouse.

Miami Yale Club gave a dinner for Rudy Vallee.

Bennee Russell and Jesse Crawford at the Wofford.

Judge Emil Fuchs, owner of the Braves, at the track.

One of the most popular guys here—Anatole Friedland.

Eddie Cantor likes it so well he is going to buy a home here.

Tom Mix is at Roney Plaza recuperating from recent illuess.

Mrs. Frank E. Gannett, wife of the publisher, at the Nautilus.

George Olsen will make a talker for the new reels at Deauville pool.

The Vincent Astors departed for Cuba on their yacht, "Nourmahal."

Lewis L. Marks, retired theatre owner of Chicago, is at the Wofford.

Henri Swartzberg, manager of Publix Fairfax, transferred to New York.

Herman and Charles Milgrim arrived recently and have taken an apartment.

Leo Silvera, London soloist, appeared at Roney Plaza Sunday night concert.

Daniel Frohman guest of honor at Civic theatre's production of "John Ferguson."

Grantland Rice making a "Sportlight" with Johnnie Weismuller at the Nautilus pool.

Helen Morgan failed to appear, after being billed, for one evening at Olympia theater.

Ben Epstein, Chicago attorney here to confer with his most famous client, Al Capone.

Tom Meighan will leave for Hollywood next week to commence work on a new picture.

Mrs. Ralph E. Peckham is visiting her brother, Carlton Reiser, owner of the Plaza golf course.

George Olsen and troupe moved over to the Floridian after Deauville folded. Spot has been having tough going.

It looks like the Carnera-Maloney scrap to be held here March 5 will not be so hot. Frank Bruen and Mike Jacobs staging.

Frank Dineen, who ran the game rooms at Roman Pools Casino, has opened on the ocean front, outside the city limits of Miami Beach.

Martin Mooney will broadcast nightly over WQAM in the interest of Miami Junior Chamber of Commerce summer advertising campaign.

In spite of the certificate form of betting at Hialeah, several bookies are making book in the club house. Getting all the play from the big bettors.

Harvey Lewis, manager of the Two Bits Club, married and arrested for selling liquor the same day. After posting bond he went on his honeymoon.

The Hollywood Beach Hotel is the only large hotel that is full. Roney Plaza has 240 guests, Pancoast 168. Smaller hotels at cheaper rates doing well.

Olympia presented world premiere of Nancy Carroll's latest picture, "Stolen Heaven," Tuesday night (10) at midnight performance to a packed house. Tom Mix made personal appearance.

Carolyn Nohlte substituted for Dora Maughan at Lido opening through courtesy of John Steinberg. Embassy club loaned Velez and Yolanda to replace Ramon and Rosita. Miss Maughan cancelled the club date.

American Amusement Co. in conjunction with Miami Publicity Board will stage a head-on collision between two locomotives Feb. 22. Special track about a mile long is being laid. Big ballyhoo started. Admission $1.

Gambling paraphernalia seized recently by the police from the Floridian Hotel and Carter's was burned by order of the court. Roulette wheels, dice tables, horse wheels and the other usual equipment piled high on the city dump, kindled with gasoline and set afire.

All of the spots are doing capacity business Saturday nites, but the rest of the week is tough sledding. Some of the boys are inclined to blame it on the political situation, which keeps the beach closed. Most of the class clubs are on the beach and suffering plenty. Closing of Deauville will help some.

Boston

By LEN LIBBEY

No apple peddling.

Not a bread line in operation.

Ruth Altman steps into lead of "Nina Rosa" at the Shubert.

Indoor soccer flopped at Garden with poor newspaper diplomacy partly to blame.

George MacKinnon, columnist of the "Daily Record," is trying another week as m. c. at the Scollay Olympia.

Henry Taylor is using ping-pong, dancing and bridge lessons in the big foyer of the Publix Met—with success.

F. Cowles Strickland is stage director for the Copley Players in addition to his dramatic school and lecturing work.

Miniature golf has been approved by the State Department of Public Utilities for installation in subway stations in town.

Bill Tilden plays the Garden Friday (20) in exhibition tennis matches with 7,000 seats scaled at $1 and top of $3.

Wade Booth (Booth and Davis) is out of the Charlesgate Hospital, where it was feared he would lose a leg from blood poisoning.

Joe Frisco has taken over the floor show at the Hotel Bradford (formerly the Elks Hotel), this being his first booking outside the theatre.

Sympathies go to Al Duffy, press agent for the Shuberts, on the loss of his wife through childbirth. Services at Middletown, Conn., Wednesday (18).

Charley Winston, N. E. manager of RKO, nearly dropped dead at the free publicity that poured in when he gave a banquet boosting "Cimarron" to six old-timers who were in the Oklahoma land rush. The response was due to the slant that Richard Dix was supposed to be giving it personally.

The so-called amateur boxing racket is making money while the pro game is floundering deeper and deeper in red. International Tournament, which also played New York and a poor card as amateurs go, drew $23,000 at the Garden, with the state championships this week also pulling heavy.

Loop

Irving Mills around.

Dan DeBaugh is out, after a fight with Yellow Jaundice.

Louis Lipstone goes to Hollywood for two weeks. Vacation.

Gail Borden, "Times" columnist, takes visiting p. a.'s riding in his aeroplane.

Harry Katz caneing it around since leaving the hospital and his appendix.

Lloyd Lewis, dramatic critic the "News," west shortly to visit his sheep ranch.

Estelle Taylor and hubby Jack Dempsey living at the Medinah Athletic Club.

J. Walter Cramer, editor "Musical America," looking over the Chicago Opera layout.

Martin J. Insull, brother of Sam, now speaks over the radio nightly on gas works.

E. E. Wallace, former owner the Hagenbeck-Wallace circus, now lives in Chicago.

Barney Balaban and family will take a Mediterranean cruise of 60 days, leaving here April 11.

George Meighan, Ringling's head man, attending traffc men's conventions throughout the east and west.

Newark

By C. R. AUSTIN

Hurrah, girls! The Laurel Garden offers roller skating now and then.

Broad is cutting its regular $2.50 price and letting 200 seats go at $2. Just as good to have them empty at $2.50?

Appearing for the first time in Newark, Ruth Draper is running the week at the Shubert. Sad to say, she'll have to set the week down to experience.

Empire has started its stock burlesque and picture policy. Prices run 25-35-50. If they make the show raw enough they've got a chance, but otherwise!

Newark "News" has gone in for showmanship. They've wagons illuminated with glass sides so you can see all the papers. May teach drivers how to drive—to save the glass.

With his fourth flop on American German versions Stuart I. Whitmarsh of the Little again takes the pledge never to show another American-made German. His announced two-a-week policy is off, as he has tied up with Joseph Fleischler for his Germans.

Among those in our midst is Blanche Yurka, guest star with the Community Players, East Orange. Margaret Anglin and Guy Bates Post are announced. And Schlesinger at the Broad can't blacklist them because East Orange technically isn't Newark.

A lady of color, said to be Cora Laredd of the Cotton Club, Harlem, got nicked one yard by Judge Howe for driving a car without a license. Cora smashed another car and was accused of being under the influence. She escaped the drunken driving charge because the police couldn't get a physician at once, as required by the law. Cora denied the intoxication charge but owned up to one drink. She produced a license in court. The judge suggested that, even if she wasn't guilty, she'd better not do it again.

Louisville

BY M. W. HALL

Fred J. Dolle returned from New York.

"Cimarron" is first h.o. at Brown in months.

Gertrude Kreig sings over WHAS occasionally.

"In Nonsense Land," at Auditorium, April 6-8.

"Times" gave a ball at the Madrid to swell drought fund.

Charles Burke Eldrick, 22, appointed vice-consul to Panama.

Not the heat of the sun that produces sunburn, but the ultra violet rays.

Don McNeill's radio column in "C-J," Feb. 8, takes prize as his worst.

Howard Stodghill, bus. mgr. of "Times" and "C-J," looks like Dick Byrd from profile.

Eight licensed boxers were suspended for taking part in unlicensed bout. Promoter skipped.

Shattered windows resulted at a department store where five models promenaded in new spring regalia.

Farmers visiting distilleries to buy slop for cattle feed are being given water free if they bring containers.

Admiral Byrd revealed that the part of the film showing him dropping American flag over South Pole was staged.

George Latimer, organist at St. Paul's Episcopal Church, will switch to Second Presbyterian Church about Easter.

Rain shortage here since March 1, 1930, is 25 inches. Relieved some by half-inch fall last week and farmers optimistic.

Kentucky distilleries begin work on 1,300,000 gallons of Bourbon. Two plants operating here and others elsewhere start soon. Ummmm!

Cale Young Rice's ("Yolanda of Cyprus") latest poem, "A Tenant Farmer Speaks," in current issue of "Letters," quarterly mag at U. of K.

Chic Sale didn't draw much at National last week, in spite of front page publicity galore. Management has abandoned balance of month-of-stars schedule.

Joseph Lell, 26, phoned police and said he had just killed papa; to hurry and arrest him. When cops arrived they found his pop only slightly dazed from cranium blow.

Jack Turner has been lining them up in Frankfort, Winchester and other towns. Had to call out the fire dept. at Krankfort (Ky.s capital), to keep him from being mobbed.

Jury in county court upheld validity, by panel vote of 9 to 3, of $972,000 will of late Col. James P. Whallen. Pair of nieces tried to break it. Motion of new trial filed on grounds of misconduct. Nieces claimed mental incapacity and undue influence. Both sides objected to reading of medical testimony but was read anyhow.

Press Club, newly organized by "Times" and "C-J" employees, with one rep from "Herald-Post," has been playing havoc generally with 10th floor of Tyler Hotel, where quartered. Bridge games in session there from dawn till dawn. Next day headlines read, "Hoover Finessed to Gain a Trick," "Mellon Bids Four Hearts."

Minneapolis

By LES REES

C. P. Donnelly of the Publix home office here, making a tour of inspection of theatres.

Two mass meetings of unemployed last week while picture houses were doing a record-breaking business.

Between the acts curtain speeches by John Dilson, advertising the underlined offering, are still strong at the dramatic stock house.

They've dubbed Harold Kaplan, manager of the Publix Century theatre, "the Beau Brummel of Seventh Street" since his natty cane and spats.

Maurice Abrahams, exploiteer, worked so hard helping to put over "Reducing" at the Century here that he took off a number of pounds himself.

Poodles Hannaford and family and the Hagenback-Wallace elephants heavily billed for the Shriners indoor circus at Auditorium week Feb. 23.

Pest film box-office bets in Minneapolis right now include Ruth Chatterton, Marie Dressler, Joan Crawford, Greta Garbo, El Brendel and Wheeler and Woolsey.

Gordon Greene, Minnesota manager, flew last week to Chicago to give Duke Ellington and orchestra the once-over. Due at Minnesota in a few weeks. Rudy Vallee out for the present. Booking couldn't be arranged.

Manager Emil Franke's "humble apology" in his Monday newspaper ads to "the thousands turned away from 'Cimarron' at the RKO Orpheum Saturday and Sunday" revived memories of the happy 1929 boom times. "Apology" justified as well as being nifty advertising.

All excited, "Star" plays up as front page eight column head story fact that 27 barmaid shops are continuing to operate bootlegging soft drinks and playing dice with male patrons in rear roms, despite license revocations and official announcement district has been closed.

Two Paramount sound news camera men have been sitting around here for two months waiting for it to snow, so that they could "shoot" some winter scenes. In despair last week they took Publix unit chorus girls in bathing suits on an ice boat at one of the lakes. So mild none of the gals caught cold.

Loss of the Minneapolis professional league hockey franchise on account of poor attendance has led local sports' writers to start a move to halt the "traveling team" from calling itself Minneapolis. They blame this season's failure to syndicate ownership and lack of proper regard for the fans here, declaring Minneapolis is one of the best hockey towns in the country under the right conditions.

Pittsburgh

By HAL COHEN

Stock burlesque in Academy again.

Joe Hiller's tossing a farewell for Ed Lowry at the Show Boat.

Bob Alton has opened free dance school for kiddies at Enright.

"Biggy" Levin doing press work in spare time for Warners.

Hymie Graver's mean trumpeting has a way with the women.

Ruth Etting comes to Stanley Friday. It's her first time around here.

It's either Atlantic City, Miami or Bermuda for Ed Lowry, for the next two wks.

Arthur Gordon back from coast. He's with the Lou Bolton dancing outfit now.

Lemeta Lane leaves Sharp stock to rejoin Cochran's rep in Washington in April.

Johnny Mitchell making his own recordings with a personally-constructed set.

Lillian Dawson likes this burg. She's been here three times in as many months.

$3 top for premiere of "Making Mary" at Nixon. "America's Sweetheart" got $4.40.

Clarence Grundish, film ed. of "Sun-Tele," is also the Mildred Fillmore of that rag.

Joe Rubin lost his cabaret license at the Club Alabam for not observing the closing hours.

Jack Simons denies his mustache operation was by request. An order, instead, from the wife.

Brian MacDonald, a local boy, coming back as m.c. at Enright. Brian's first big break here.

Junior League giving three performances of "Bluebird" at Nixon this wk. House otherwise dark.

Penn symphony maestros always give the barbers headaches. First it was Pesetzki, and now the kid genius, Conche.

No lay-offs for Bobby Pincus and Isabelle Dwan. They closed at the Davis one day and opened at the Show Boat cafe the next.

Vic Faust, the Swiss bell-ringer on Captain J. W. Menke's Golden Rod Show Boat, will see Broadway for the first time in "The Gang's All Here."

Jerry Mayhall's young daughter out of danger and home again, after long hospital siege of pneumonia. Papa celebrated by getting his first hair-cut in months.

Karl Krug dresses all the time for opening nights. Harvey Gaul does occasionally. The others consider covering show's work, so they wear their daytime suits.

"Cimarron" premiere at Warner Sunday nite had a real Hollywood twang. Affair broadcast from WCAE with Norman Frescott as m.c. Grant Withers and Nick Lucas plugging themselves and the picture on the air.

The town gave Constance Eberhardt a great big hand here with the Chicago Opera in "Cavalleria Rusticana." She's a home-towner. Her mother collaborated with Charles Wakefield Cadman on "Shanewis."

Sylvia Snyder, local soprano, warbled at a gathering here which was attended, among others, by Mrs. Alexander Kohut of New York. Mrs. Kohut happens to be a friend of Otto Kahn's. She wrote Kahn about the pretty local brunet. Net result: Miss Snyder will have an audition with the Metropolitan Opera.

Palm Beach

Breakers hotel is capacity.

Jimmy Eben of Meehan & Co. is a very, very popular bachelor.

Mrs. Lionel Atwill is visiting her mother, Mrs. E. T. Stotesbury.

Noel Coward's "Hay Fever" is at the Playhouse. Daniel Reed, director.

Sarah Enright is handling the publicity for Muriel McCormack's Playhouse.

Mme. Ouspenskaya, formerly of Moscow Art theatre, is a Palm Beach player.

Alfred P. Sloan arrived in private car and departed for Miami. The party sails on a cruise to South America.

Joseph P. McKee, president New York Board of Aldermen, entertained by the elite. They return to Miami later in week.

Hugh Dilman celebrated his birthday Monday night by entertaining at Everglades Club. Many celebrities graced his table, including the cast of the Palm Beach Playhouse.

CHATTER

Hollywood

Laurence Stallings due back in June.

The Bernie Schuberts, not caring to go back to Broadway, have bought a Ford.

Lou Schreiber is a partner in Facsimile Prints, new corp., dealing in an art-photo process.

Easterner asking a market clerk for some Florida grape-fruit, discovering when home he was given lemons.

Clarence Brown dug down to the extent of $15,000 for a new Stearman airplane, guaranteed to make 175 miles an hour.

Joe Shea went to San Francisco over the week-end for his first visit, saying he wanted to go before they closed the Golden Gate.

In anticipation of her first European vacation, Norma Shearer, Canadian by birth, is now a naturalized American citizen.

Moss Hart sneaked into "Once in a Lifetime" at the Sat. mat with his recovery from flu not announced until Mon. (16) of this week.

Joe Hermano, the dummy newsboy in front of Henry's, has a personal calling card; on its back is the deaf-mute finger alphabet symoblized.

Mrs. Rosa Grauman is still at the Lebanon Cedars hospital with her broken leg, which, two inches shorter at first, is now back to normal length.

When the pugs at the Hollywood stadium start waltzing their fisticuffs the galleryites whistle a chorus of "Merry Widow" waltz for accompaniment.

Even to details Jack Francis remembers when he found a bike in old New York newspaper days and on his first ride punctured his tire with a diamond pin that hocked for $75.

Among B'wayites here are Harry Archer to complete a Broadway musical with Harlan Thompson; Samuel Schwartzberg, Broadway barrister, and Bernie Prager, gen. sales mgr. for Robbins.

The three Maxies of "June Moon" are now here. Harry Rosenthal, who created the role, is vacationing. Murry Smith, "Maxie" in the Coast production, is now the maestro of the Montmartre and Embassy orchestras, while Harry Akst, songwriter, is doing the role in the Paramount picture of "June Moon."

Winnipeg

BY MAURICE CORBETT

Herman Code ill with flu.

Walker stock finally folded.

Charley Weiner is district booker for F. P. now.

Stock field now left to Dominion, home-brew organization, with pictures.

Every Tuesday Little Theatre rep gives talk on amateur play production over CKY.

Mike Goodman lost 15 pounds helping patrons up to his gallery on "Doorway to Hell."

Jack Ball, former stock impresario, at RKO Capitol last week with Romaine Twins.

Beacon introducing musical comedy to aid picture bizz under management of Stew Scriven.

Fort Garry Hotel using Irving Plumm's Band and group local dancing girls for Saturday nite dances.

Syracuse

By CHESTER BAHN

Morton Shenkman confined to his apartment with a nervous collapse threatened.

June Carr of vaudeville in town to pal it with Bobby Gillette, m. c., at Loew's State, with the Rialto listening for wedding bells.

One curious angle of the trend toward "flesh" entertainment in Central New York is the surprising number of amateur dramatic attempts by church societies and organizations.

Police dealt severe blow to treasury balance pools in Syracuse Saturday, arresting three alleged agents, acting upon complaint of a woman prize ticketholder with an unpaid claim.

Now can be told: Leo Rosen, managing director of Warners' Strand here, once operated a roadhouse, played on vaudeville, presided at a theatre organ console, sold advertising and conducted his own jazz band.

Federal forays on the Liederkranz, Arion and Harugari clubhouses and seizure of wet goods running well into thousands. Arion Club has been twice raided. Societies wonder why exclusive bluestocking clubs are passed up by the Federal boys.

A student with the grade "A" marks as the result of his class room industriousness is more admired than the chap with the poor scholastic record who has amassed a series of Block "S" letters on the Syracuse university campus survey conducted by Dr. Floyd Allport of Syracuse and Prof. Daniel Katz of Princeton reveals. P. S. But wait until some Orange eleven finally beats Colgate.

Cincinnati

By JOE KOLLING

Bradley Kincaid etherizing for Crosley.

Sinton prefixing name with St. Nicholas.

Irish O'Connor entering middle-age spread.

Loud ties and chows are Fred Toy's weakness.

Heidt's orchestra remains at Gibson until Feb. 26.

Ed Yarbrough, Strand mgr., in line for store teeth.

Empress, in stock burlesque, has black and white revue.

Fania Marinoff is guest player of Walker stock in "Another Husband."

Boxing dying here despite gate slash to $1. Ring fans swinging to wrestling.

WLW artists' bureau supplying acts for a dozen theatres in Ohio, Indiana and West Virginia.

Leading local hotels hot after actor patronage. Dogs and monkeys permitted. What a change!

Club work so scarce Morris Jones, shooting gallery impresario, is playing all his own, except stage.

L. B. Wilson of Covington, Ky., remembering all his friends with oranges from Florida—on postcards.

Ralph Haburton and Joe Chambers of WLW to New York for radio talent; holding auditions at Park Central.

Revival of "After Dark," by National Players went floppo. Troupe now doing "The Acquittal." Robert Bentley back as lead March 1.

Court made new St. Nicholas Plaza change name, ruling St. Nicholas as Sinton property. It's now the Starrett Netherland Plaza, retaining original initials to save monograms on silver and linen.

New England

By CLIFF CARROLL

Citizens in Orange, Mass., have approved Sunday film shows by a vote of 693 to 293.

Tap dancing has been ordered as one of the physical training exercises for freshmen at Tufts College, Medford, Mass.

Daniel J. Murphy, owner of the Bayside theatre, Hull, Mass., has been nominated for membership on the Board of Health.

Winter carnivals in several New England communities last week sad for theatre managers. Events attracted thousands for one day or more.

Fox-Poli Palace, Worcester, Mass., last week had E. G. Richards, makeup expert, and Marion Bowler showing women patrons how film stars make up.

Hartford, Conn., "Times," a Gannett paper, runs notices on its amusement pages, saying that the reading notices for theatres and other amusements are paid for by the advertisers.

The New Bedford, Mass., "Standard" (eve.) and "Mercury" (a. m.), owned by the same concern, denied a change in management, saying it was believed such a rumor was spread in an effort to injure the papers' business.

At a pony golf tournament in Waterville, Me., the "Dukes" and the "Scotch" teams engaged in a struggle. Former wore tuxedoes and the latter kilts. A bagpipe band followed the players around the course before a capacity gallery.

Florence King and Edna Best, with Fanchon-Marco's "Way Back When" at the Fox-Poli Palace, Worcester, Mass., last week, visited the police detective bureau and thanked the boys for recovering personal property worth $294, stolen from them last May. A sneak thief got into their dressing room at the Palace.

San Francisco

By WALT RIVERS

Bob Gilmore exploitation for Fox, transferred to Warfield.

G. A. Blanchard, coast show printer, in Cheyenne to attend a meeting of the Rodeo ass'n.

Charles Condon up from Hollywood to do some special publicity on "Bail" roadshow picture.

Carnivar shows are getting ready here for the spring season. Craft Greater Shows open Feb. 16 at Calexico.

Alex Marks, spieler for a Market street side show, tried a little direct action in forcibly feeding "Big Ben," 27-foot python, in the show. He was severely bitten in the hand.

With St. Francis theatre (Fox) going grind at 20c., Harry Eagles, manager, will move to California theatre. Until this change Dick Spier has been in charge at both Paramount and California.

Trials of seven officials and members of the Picture Operators Union, accused of complicity in the dynamiting of the Mission theatre have started in Sacramento. Defendants are Joe Apathy, Floyd M. Byllingsby, W. R. Federoff, H. M. Addie, Joe Gerbert, Leo Smith and H. W. Reynolds.

New Orleans

By OSSIE SAMUEL

Spring is here.

Dolly Kay at Club Forest.

Rita Owin teaching dancing.

Mrs. Maurice Barr over grippe.

Eddie O'Rourke, m.c. at Saenger.

Jack Donahue,of M-G-M, around.

Paderewski to corking biz at Auditorium.

Horses swing back to Jefferson Park this week.

Julian and Marjorie Saenger back from honeymoon.

Southern legit season over. When did it commence?

Mel Washburn back on the "Item." Had been city-editing the morning "Trib."

Mardi Gras crowds very large. With visitors lauding local likker, bootleggers taking bows.

Edward R. Bradley gave the unemployed the gross from the extra day's racing at the Fair Grounds Sunday.

Cherniavsky, recently director of Saenger orchestra, now arranging shows at Suburban Gardens, the night club.

Quinn Ryan ("Uncle Quinn"), of the Chi "Trib's" WHN, here with his bride, who was Roberta Langle, of the "Trib's" club dept.

Rudy Vallee in person at Saenger. Has a story coming out in one of the magazines shortly dealing with that recent Boston barrage, entitled "A La Grapefruit."

Buffalo

By SID BURTON

Night clubs dead or dying.

M. Shea in town for periodic checking up.

Shea-Publix downtown houses plugging "month of hits."

Independent neighborhood exhibitors report business off past fortnight.

Charlie Hayman telling his boys how to run the Lafayette—from Coral Gables.

Gordon R. Higham, the "Bob White" announcer of WBEN goes with WOR, Newark.

Gayety, former burlesque house, to be sold this week on foreclosure of first mortgage. Theatre 15 years old.

Hollywood run little cinema folded for good. Fred Ullman announcing the end said he would leave Buffalo to go with a national chain.

Sunday night hockey (pro) at Auditorium getting strong play as against Saturday night games at Peach Bridge Arena across the river.

Harold Arlen (Hymie Arluck) home after "You Said It" triumphs, recalling days when he played the organ in Bennie Wallerstein's shooting gallery.

Passing of Shorty Franklin takes one of the town's oldest and most picturesque characters off the local rialto. Shorty the original "— put my name in "Variety"—boy.

Sid Silvers spent a week with Jack Yellen at his home here and established a world's record for herring eating. Averaged 12 pickled, matjes, and assorted herrings a day.

Ethel Barrymore doing one night stands received with uplifted eyebrows by Buffalonians. They recall her Saturday night tirade on her last visit here, when she promised never to return to Buffalo.

Rochester

By DON RECORD

Flu having run.

Little theatre may go second run.

Regent bids for Lent biz with "Passion Play" Feb. 20.

Indies got earful on zoning at Film Board meeting here.

U. of R. girls to write and act musicomedy, "Kaleidscope," of college life.

Jack Dempsey as referee packed Convention Hall for boxing show first time this season.

Bert Selden of Hotel Cadillac serves continental breakfast (right in bed) to all patrons.

U. of R. German department to put on "Student Prince," drafting Eastman School of Music students for the roles.

Managers Dave Nolan, Al Kaufman, Al Lever and Jay Golden judged masquers at Press Club funny dress hop.

Ben Greet Players showed four times in school auditoriums. Good crowds, mostly school kids at 50 cents with adults $1.

Odenbach, class restaurant and dance spot, closing at 10 p. m. weekdays instead of 1. No nite biz. After theatre dancing dead.

Olive Borden brought on by the Capitol as draw for 108th Infantry Bal Masque. Dance also filmed as part of theatre's promotion talker.

Joseph McGuire, director from Paramount, Cameraman Frank King and Technician Harold Lewis filming Capitol talker. Nearly 1,000 seeking roles.

Truman Moulder, slight ass't manager of the Regent, beaten up by thugs in front of theatre. Merely told them to scram when one slapped him on back. Spectators saved him from possible fatal injuries, sent him to hospital and arrested his assailants.

Toledo

By DICK McGEORGE

Pro basketball going big here.

Marsh Gollner back on the job after vacation in Florida.

Nick Lucas booked in at the RKO Rivoli to follow Ken Murray.

Biz is great at Vita Temple, downtowner, newly second run.

Apple sellers wearing spats. And smoking cigars. Hello, Gooding.

T. H. Stevens recuperating in St. Vincent's hospital, after an illness.

"Kayo" Jeakle, blind pig, noted in Empire, listens to the burlesque show.

Tibbits theatre, Coldwater, Mich., admitted patrons for a potato last week.

Dick Robert, "Blade" aviation ed., recuperating after serious illness. Pneumonia.

And another niter opens. This time the Plantation, Point Place, replacing the Club Lido.

Mitch Woodbury, "Times" d. e. quoted "Variety" about a dozen times in his column last week.

All Toledoans who participated in the Oklahoma land rush were guests of RKO management and Toledo "Blade" at "Cimarron."

Saranac

By HAPPY BENWAY

Not so cold here now; colder.

Write to your friends in Saranac Lake.

Williaim Holly put up a gritty fight. Now sitting up.

Alf Pierce licked a setback. Now smoking his Tony Hunting pipe.

Eddie Voss back to normal. Fought a serious setback and beat it.

Hard to get downtown, all snowed in. Too bad talkers not yet in the San.

All women patients will soon be allowed to take up typing and shorthand in their spare time. Those on exercise.

Kitty Flynn, new arrival at the fresh-air city, isn't in much trouble. Very incipient case. Six months should do the trick.

George Neville, Dick Kuni and Andreas Erving given more exercise. All received great X-ray reports. Soon ready for those long hikes.

George "Jiggs" Milton, one of our real old-timers, now at the Shenandoah Hospital, Roanoke, Va. A cheerful letter would help a lot. Try it.

Andrew Molony, who left the San with an okay some time ago, now managing his own advertising company, also broadcasting over WNBZ local station.

From Tin-Pan Alley came a flock of "Life Savers," also clouds of "Not a Cough in a Carload" from the cheerful Jerry Vogel of Plaza Music Co. Much appreciated by the gang up here.

George Harmon (Joy Bros. and Gloom) had to give up hoofing, so he has taken up the pen. He is turning out some very clever material. Comiques in need of snappy gags and blackouts should drop George a line at the NVA Sanatorium.

Sister of Gladys Palmer (Mrs. Harris) came here from Chicago. Spending the weekend at the San and looking over the place, she wants Gladys to go back and let her stay here. (One must have the bug to get in this place.)

Kansas City

By WILL HUGHES

The Pan has added a men's chorus of 20 to its stock burlesque.

Looked like "the good old times" to see the long lines in front of the Mainstreet, for "Cimarron."

Ed. Cochrane, sports editor of "Journal-Post" is a regular Saturday night feature on KMBC. He talks sports.

Although the Players, stage stock at the Orpheum folded Saturday after a 12-week struggle, amusement writers state that there is room for a "good" stock here.

"Ace," amusement editor of "Journal-Post" is authority that Lawrence Lehman, manager of the RKO Mainstreet, went into a restaurant this week for a cup of coffee and Cimarron rolls.

The Black Friars' local February production, will be a short play "The Tactful Waiter," by James Franklin Goodman, of Kansas City; "Where the Cross is Made, by Eugene O'Neil, and two others, "The Man in the Stalls" and "A Pound of Flesh."

Omaha

By ARCHIE BALEY

Omaha Police glee club on Orpheum vaude bill.

Band in pit, with Toby Nevlus making debut as new m. c. replacing Billy Meyers.

Orville Rennie, formerly with Chicago company of 'Student Prince," appointed producer of World's stage shows.

Brandies stock puts on "Oh Boy," musical comedy, with Milton Rieck directing and starring. $1 top and hope to start better biz.

Allied Theatre Owners, increasing organization in territory. Met in Omaha and Fort Dodge, Sheldon and Sioux City, Ia., during past few days.

Paul Whiteman's mammoth camel's hair coat stolen when he played charity ball, here Jan. 29, found

(Continued on page 66)

STREET SHOW FOR IDLE

DUNDEE GETS BOOS AND THE DECISION

By JACK PULASKI

Expectations that Len Harvey, the highly rated British middleweight, would be a box office attraction as the opponent of Mickey Walker, received a set-back at the Garden Friday (13) when Vince Dundee, of the Baltimore Dundees, was awarded the decision over Harvey for the second time. Recently when they fought, the Englishman was out-pointed but this time it looked as though he won. A judge voted that way, but the other man and the referee gave it to Vince. Pretty good attendance.

Mot of the crowd was dissatisfied. Dundee stalled in his corner to permit the fans to file out. They outwaited him, however. He knew what was coming and he got it, as long a razzing as heard in a year. Steve Donahue, the jockey, was at the microphone broadcasting for the benefit of any English listeners-in who stay up that late. What he said about the decision must have been plenty.

Harvey's First Five Rounds

Harvey won the first five rounds. After that he tired or coasted and that permitted Dundee to pile up points. Last two rounds were hard fought and in the final 12th looked like Len would score a knockdown but Dundee was just too tough for him.

The fifth round was the best for Harvey. Hard shots to the chin nearly spilled Vince who doubled over with his torso parallel with the floor. Len couldn't reach Dundee's chin and did not know what to do about it. With the Garden seething, Dundee managed to clinch and his dome cleared.

As a boxer there is no doubt Harvey is the better man. Dundee is of the mauler type and not colorful, going in for body punching as his specialty. If Harvey was rated the best man in his division, on the strength of the two meetings it looks like Mickey Walker will have to take on Vince in a title match. Harvey's remarkable knockout record goes for England.

It was a tough night for the limeys, anyhow. In the semi-final curley, red-headed Solly Schwartz of England took a smacking around from Tony Herrera. Not so hot, that match.

First 10-rounder came to a sudden end in the sixth round, when Vincent Sireci, an uptown wop, clipped Madison Dix on the chin. The coast boy dropped on his back and stayed there as he was being counted out.

FOX BOWLERS WIN

Pin Knockers Beat Both Par and RKO Without a Single Defeat

The five-man bowling team representing Fox trimmed Par Feb. 11 three straight games at Dwyer's, Broadway and 53rd Street, last week. This was Fox's second set of victories. The week previous they beat RKO three straight.

Fox won all three games from Par by 260 points.

Following are the games and scores by Fox players:

Abe Goodman	174	219	150
Wesley Wyckoff	182	164	164
George Cosman	181	162	173
George Eisele	209	170	212
Walter Doberentz	121	178	17
Totals	867	893	876
Paramount	719	796	861

Abe Goodman (Fox) rolled the highest individual game for a score of 219. George Eisele (Fox) rolled two games over 200, rolling 209 and 212.

Fox plays RKO a return match this week.

BREADLINE GETS ENTERTAINMENT

But No Pushover Audience —Distributes Applause Critically Among 20 Volunteer Acts on Improvised Stage Under Wacker Drive, Chicago — Apples Sure-Fire for Comedy

By Dan Goldberg

Chicago, Feb. 17.

In a shelter for down-and-outers, beside the Chicago river under Wacker Drive, a vaude bill of 20 acts was presented as a special holiday treat.

Shelter is merely a section of a lower street level where the hand-out mob gathered. It is boarded up to make a large barn-like hall. Ceiling is the roadbed of the Michigan boulevard and the rumble of motors is constant. Existence of the dungeon under the street is unknown to the vast majority. Only ones knowing of it are the guys who need it.

In an accounting to the assembled men, it was stated the night brought the serving of the 100,000 meals by the shelter since erection a couple of months ago. Besides there have been 45,000 meals, 7,000 vaccinations, 22,000 flops, 120 dental treatments, 750 shoe repairs, 5,000 haircuts, one fight with knives and one death.

Understood that of the total number fed at hideaway, registration showed 44 former actors, mostly vaudevillians.

To be eligible for the free handouts, applicants must be able to prove that they have been sincere workers in the past. They must submit to a vaccination and present a card showing they have taken two baths each week at the Illinois Women's Athletic Club.

Shelter is strictly for the unemployed. Men are searched daily for booze or weapons; if any are found, they're denied admittance. Men coming in from out of town are given two days to find work before being told to return to the town they came from. This last rule is

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Actor Arrested for Theft From 70-Year Landlady Who Also Sells Apples

Mrs. Laura Harvey, beyond 70 years of age, who manages to eke out a living by operating an apple stand and having a few roomers, told Magistrate William C. Dodge in West Side Court how Walter Lowry, 32, actor, had robbed her of some trinkets and $15 in cash.

Lowry has been out of work since October. He has been living gratis at Mrs. Harvey's rooming house, 347 West 49th street and she had fed him, she told the Court.

Recently Mrs. Harvey missed a purse. She informed Asst. Dist. Atty. James Fitzsimmons. Searching Lowry's pockets, she found pawntickets calling for the missing articles.

Patrolman Tom Lennon of West 47th street was called and placed Lowry under arrest. The actor stated the articles were pawned at the behest of Mrs. Harvey.

Mrs. Harvey stated she played the role of a nun in Morris Gest's "Miracle." She conducts an apple stand on 45th street between Broadway and Eighth avenue; also peddles apples to the theatrical offices. Lowry played in "Trial of Mary Dugan" and "First Mrs. Fraser," he told Fitzsimmons.

Lowry was held for trial.

Stage Door Touching a Routine? Cops Told About It by House Men

Girls Plenty Scared When Hoosegowed in "Sketch Book" Raid

Chicago, Feb. 17.

For the first time in the history of modern legit in Chicago, the curtain was rung down in the midst of a performance, when the coppers scrambled on the stage Friday (13) at the Grand and called a halt on the "Sketch Book."

Chicago has from time to time banned plays entirely, such as the "Racket," but has never molested shows after they started. "Sketch Book" was in its third week here, and has one more week to go before hitting the road.

Raid was apparently genuine, with no press agent around the station house to get the girls to pose for press photos. Raid gathered 28 chorus girls, and the gals to eyewitnesses were genuinely frightened when herded into the bull-pen.

Girls were taken down to the caboose about 9.30 p. m. and were bailed out by midnight, with Judge Francis Borelli being hauled out of bed to attend to the formalities.

First stated that the Rev. Philip Yarrow, town's ace snooper, was the instigator of the raid, but he denied it.

Stories got streamer heads in all dailies, and due to the publicity break, it is likely that the show will return to Chicago in two weeks.

Weisenheimers in the loop figured the "Sketch Book" raid was merely a preliminary to be followed by a raid on a local burlesque theatre partly owned by an opposition politician.

Iona Carlson Pleads For Court to Ease Up On Erring Boy Friend

When her boy friend was threatened with spending a long time in the jug for the theft of her diamond bracelet, Iona Carlson, former show girl of 30 West 59th street, weakened. She pleaded with the Court to go easy on him.

Result was that Rafael Maceo, 24, connected with the Cuban Consulate in New York and a member of a wealthy Havana family, was allowed to plead guilty to petty larceny. He had been indicted for grand larceny in the first degree.

Maceo was committed to the Tombs for investigation and sentence Feb. 22.

Some mystery surrounded the arrest of young Maceo. According to Miss Carlson's complaint he walked off with her bracelet from a drawer in Miss Carlson's $10,000 a year apartment when he visited there Dec. 29. Iona was sure he had taken the jewel as he was the last one in the apartment. At the time of the arrest it is understood the gem was valued at $8,500, but before Maceo was arraigned in the West Side Court the value suddenly dropped to $65.

After the Cuban pleaded guilty Miss Carlson left the court in a $6,500 car, driven by a liveried chauffeur. Miss Carlson said the bracelet had been given to her but declined to say by whom.

Steerer Discharged

Sydney Rose, 24, clerk, of 80 Second avenue, was acquitted in Special Sessions of a charge of unlawfully selling theatre tickets on the street.

Rose was arrested Jan. 9 by Policeman Joseph Regan in front of the Music Box theatre. Regan claimed Rose had offered to show him to a booth a few doors away where he could purchase seats for the evening performance.

The Justices decided evidence was insufficient.

Touching at stage doors of Broadway's theatres is claimed to be approaching the plane of a racket. Some of the actors who might be considered fortunate in having a Broadway engagement this season have expressed exasperation at recurrent importunities. Others continue to dole out sums in varying amounts.

There are instances of threats being made by unsuccessful supplicants tackling artists upon leaving theatres. The West 47th street police station has assigned detectives to protect departing actors but no arrests have been made so far. The dicks are not always on duty but appear back stage and at stage doors several times weekly. The request to the cops came from legit managers following complaints from the cast.

It is indicated that persons not in the profession have been muscleing in on stage door touching. Some of the latter when turned away have resorted to using messenger boys, who are directed to await an answer. Often the actor does not know if the request is on the level, even when inclined to donate. Alleged persons who "worked on the bill with you" some years ago or in some forgotten show are among the supplicants.

Actors' Organizations

Officials of actors' organizations declare there is no reason for unemployed actors in actual need to ring in on the stage door thing. In the past month the Actors' Fund has been giving money to destitute actors, up to $20 for married people and $15 for singles. Ten such cases are provided for daily.

Those taken care of must wait until other applications are looked after before receiving further aid.

Equity says that actors in need of food and a place to sleep are being taken care of through several methods of aid. Equity advances but not as outright gifts. The Equity advance is in the form of loans to members, who are required to refund the money to Equity when they secure engagements.

Jane O'Rourke Releases Marriage Note at Trial

Jack Clifford, dancer, husband of Evelyn Nesbit Thaw, will wed Jane O'Rourke, owner of a night club, 135 West 51st street, so the latter told a "Variety" reporter when she was arraigned in West Side Court on a charge of failing to have a cabaret license.

"Jack expects to have his divorce within a very short time. Then we are going to get married," asserted the happy Miss O'Rourke. The decree is to be issued in Chicago, she stated.

Miss O'Rourke operates an exclusive club on the second floor of the 51st street address.

Thomas Jefferson Ryan, former Congressman, failed to appear in West Side Court in time to represent Miss O'Rourke but she did a Portia and examined and cross-examined Detective Hamill of McCormick's staff.

It developed that Miss O'Rourke had brought charges of extortion against Hamill and another vice cop. She charged that Hamill tried to put the "shake" on her for $25.

Clifford testified he owned the club. Miss O'Rourke stated she sold it to a stranger some time ago. Hamill declared he entered the place by following a patron and found the band ready to play.

Miss O'Rourke denied she was operating a nite club. She stated she was conducting a restaurant. Hamill said he found the musicians [illegible] their instruments in their [illegible] when Miss O'Rourke got a la[illegible]o player she asked Hamill if the [illegible] er was holding the pi[illegible] fined her $10.

Magistrate Dodg[illegible] arrested by a She was immedi[illegible]arshal and hurried United States [illegible] building for failing to the Fede[illegible] Volstead violation. to answer [illegible]

'Round the Square

42d Street, As Now

Forty-second street, between 7th and 8th avenues, the place where New York's Broadway sector begins, is going to seed. Condition of the street's theatres and the class to which the street is catering show a tip of inflammation starting at the tip of Broadway's rowdy lane.

Theatres are 11. Five dark.

Rest of the street doesn't matter. Penny arcade and a flea and freak circus there. Coupled with white slave picture and burlesque.

Over a half dozen dark stores, some selling cheap jewelry, an Army and Navy spot, and others of the Bowery calibre.

One of the street's latest acquisitions is a hole in the wall coffee pot restaurant. Further down is a fly-by-night selling a newly patented tie invention. Half a dozen cafeteries.

More and more 42d street is getting to look like 14th. No one thinks this is an accomplishment. But its two standouts are the burly opening at the Republic—opposite the New Amsterdam, dark.

Theatrical Clubs Hard Pressed

Theatrical social clubs in New York are reported hard pressed, to continue. All are faring similarly. Among them are the Friars and the Lambs. Non-payment of dues, loss of membership and attendance are the reputed causes of the clubs running behind so far.

Plans to relieve the Friars and the Lambs have been started. The Lambs has been most successful so far in the undertaking, but to what extent is not known. Dr. Giannini, the banker, is advising the Lambs. George M. Cohan is said to have interested himself in the Friars' affair.

Caliente's Hardware Boys

The very "rough" stuff at Caliente and Tia Juana in the casinos and on the track has plenty of the Hollywood bunch squawking and refusing to pay off, not so much as a welch, but as a protest against chumping. Track odds are notoriously poor and it's worse in the casinos.

It's for this reason that the Hollywoodians have been tough on giving up and the Mexican resorts (dominated by American interes(s) are going in for strong-arm and "muscle" stuff to collect. The final convincer is having a couple of "the boys" mooch up on either side of a reluctant debtor and giving him a "feel" in the ribs with their "hardware," which usually decides the recalcitrants to send in a check the following morning.

Booze Info

Things are so tough for bootleggers around New York that those supplying the speaks are now putting the McCoy stuff out on consignment. Taking the bottled goods on memo means that the speak owners who formerly had to lay it on the line when receiving their allotments now settle only after delivery.

Another factor under the new system is that if there are any complaints from customers regarding the quality the stuff is returnable. Keen competition has resulted in price reduction, since the supply of barrel and bottled stuff is far in excess of the demand.

Today the best ounce drink of rye can be obtained in New York at no more than six bits.

Going Places

By Cecelia Ager

There's rhinestone trunks for them that likes them at the 86th St. this week, and there's taste for them that wants taste. Tom Manahan's girls have to wear the glittering pants; Leatrice Joy represents the chic. The rhinestone trunk maidens tap with youthful fervor when they're not sinking into splits. The Terry Sisters stand for demureness in the act in long green satin trousers and green blouses encrusted with yellow on the sleeves. Yellow sashes tied with wide bows at the back are a mite mixed up in pajama costumes, especially since the sisters have green satin berets on their blonde heads, but such things have a way of happening in vaude.

For a while there's some doubt about Miss Joy, with her being so facially active in her terribly, terribly charming refinement, but once she gets into her night club number, the house behaves itself. Her two costumes are as smart as the stage has seen, even if the neckline of the first one is about an inch too low for a lady who is frightfully gracious. The picture Miss Joy makes is so almost perfect, with her sleek head, excellent figure, and beautiful dresses, that the slightest error stands out just because it's surrounded with so much that's right.

Dorothy Ryan is nicely fitted out in white satin with the cowl neckline that is as kind to slim ladies as it is to the heftier ones. Turquoise satin slippers and hair done in wide waves off her ears for the pleasant Miss Ryan. The accordion playing Miss in Eddie Borden's act looks sweet in flowered pink taffeta, but her hair, alas, is set in those persnickedy, rigid waves that spoil everything.

Roxyized New York

When the Roxy looks at New York it sees the good, and the true, and the beautiful. Jolly place, our little old New York, so sweet, such good clean fun. Roxy's presentation is "Hello, New York," a-brim with fine friendliness. The sections into which the stage show is divided are named for the "picturesque" parts of the town. The Bowery is a dear place, stretched with the most fascinating clothes lines all aflutter with the wash. Silhouetted against the glorious Roxy blue cyclorama, with little stars twinkling and a lamp-post spotted in just the spot to artistically balance the quaint old fire escapes, the Bowery folk dwell amid beauty.

Greenwich Village is the habitat of people who sit at heavy laden banquet tables worked out in perspective, while they watch chiffon draped maidens wearing Benda masks flit and dash. Stalwart males in black satin Russian blouses dance back at the girls. Nina Polsey is happiest of all, for her chiffon draperies are grander than all the rest, and her partner is the leg-twittering Leonide Massine.

As for Harlem, the street sweepers there form themselves into quartets and go singing about their work. The Roxy Harlem night club draws decorous people dressed in evening clothes, who applaud politely as they sip pure fruite lemonade. They watch Snake Hips' flowing undulations, which have somehow gotten most refined, and are amused at Bessie Dudley's wriggling brown body skirted briefly in pale green fringe.

Sudway riding is a charming experience. People group themselves according to their nationality and then sing their native songs as the wheels whirl merrily on. Times Square glows with lights. There is a monstrous policeman there, but just don't you be afraid, he's made of only painted canvas. When the Roxyettes march and gyrate in Times Square, they do it in shining gray satin molded in diagonals. Skirts so short on one side, way down on the other. Bodices clamber over one shoulder, held there by the sequin bands that mark off the slanting lines of the dresses. Silver cloches for their heads faced with black.

According to the Roxy's point of view, most any place in New York is spritely, full of innocent gaiety, of the gayest and most innocent is Harlem.

"Sweetheart" Satorical Rave

When America's Sweetheart" opened out o[illegible]wn, tucked away in the "notices," [illegible]ishment at the la[illegible] gasps of astonduction that outfit[illegible] its whole chorus in ermine coats. When the show opened in New York, program credit was announced for the "ermine" coats. The celebrated coats are fashioned of "lapin," as the furriers call rabbit. Yet what they're made of doesn't really matter. There's an inspired thought in having the guests of a swell Hollywood party arrive all in ermine coats of identically the same model, each one dripping with sheafs of orchids on the shawl collars.

For a story of the picture folk of Hollywood, sex appeal is an essential commodity, not a luxury. This intangible and so important something spreads over the Broadhurst stage in good big hunks. Jack Whiting has it in his lazy, effortless voice; Harriet Lake has it in her limpid blue eyes and softly curved figure; Jeanne Aubert has it, too, but she is so afraid the audience won't notice it that she almost stifles it with her violent efforts to get it across. Sex appeal is a quality that must insinuate itself. It vanishes when one insists upon it. Miss Aubert's latest "It" will return to her in reverse ratio as she calms down.

3-Color Motif

Charles Le Maire has been listening to the new fashion cry for three colors in his costume designs. There's tomato, citron and blue-green taffeta for one set; yellow, pink and blue organdies with painted flowers for another group. The first, and hottest, flash of the chorus shows them in black lace bodices and shortest of skirts worn over flesh-colored foundations that yield a sweet illusion. Miss Lake's clothes are routine musical comedy, neat and uninteresting. Miss Aubert wears the lone knockout of the show. It's a tricolor pajama thing, white wide trousers and short black coat piped with white and lined with red. Black and red girdle, red and white shoes, white tricot skull cap with white and black flowers over her ears. Miss Aubert later demonstrates what a woman of robust proportions should not wear, such as a two-piece sports dress of bright green and black, with the jumper ending just at the widest part of the hips, marking breadth with a bold, brave line. Just to prove what a smart production it is, the willing young chorus boys are given large red carnations to place in the lapels of their tailcoats, not, let it be shouted, white gardenias.

Here's a Successor to Pola

There's an actress playing in the French film, "The Queen's Necklace," at the Little Carnegie, who could step smack into the place Pola Negri vacated and shine there with the excitement of a skyrocket. Her name is Marcelle Favre-Chantal, and it is reported she speaks English. Her eyes are so large that she can keep them half closed most of the time and look out from her heavy fringe of eyelashes as though she's masking her innermost thoughts. Heavy eyelids help the illusion of a volcano within. Straight lower lids meet the wide curve of her upper eyelids, a shape unusual and strangely fascinating.

Everything about her face is glorious, fine nose, definite chin, mobile youth, perfect teeth. Add to all her natural advantages, magnificent costumes and coiffeures of the days of Marie Antoinette, and she is as lovely a picture as any screen has had the good fortune to reveal. Her coquetry courses through her; it's experienced, vital, not the surface sort directed into most American picture actresses. She's warm and human and her reserve is a genuine cloak for her inner resources; it isn't the usual blank wall with nothing behind it. She is a grown up woman, and a grown up woman on the screen is a rare sight in American pictures. We have countless energetically pretty faces here, but real beauty and repose seems to belong especially to importations.

Delicious Shudders

Hardy souls who knew what "Dracula" is about gathered at the Roxy, aquiver for some good, strong blood curdling. They didn't have to wait long. Slow, painstaking voices, pronouncing each syllable at a time like those of radio announcers filled the theatre. The screen glowed with dimly-lighted shots of cobweb-hung sets, chiefly dungeons crawling with rats. Madmen laughed shrilly, menacingly; maidens swooned, great scientists were nonplussed. The women in the audience were having a beautiful time; they quailed with delicious anticipation at each fresh horror. The men thought what nonsense, as they paid strict attention.

Helen Chandler looked appropriately frail and helpless in flowing chiffons and velvet. Fair hair in girlish ringlets and wide-open blue eyes. A pretty little thing, clamoring for protection. Little fits of temper, but only after Dracula had begun his hideous villainy. Fluttering and fainting in the best Victorian tradition. Francis Dade appeared for a moment as Lucy, but she, poor thing, succumbed immediately to her terrible fate.

Ritzes Plunge on Color

Women, who, legend teaches, ought to know more about clothes than men, appear timid on the State bill by contrast. The Rubio Sisters' stocky figures and muscular arms somehow seem badly mated to dainty orchid satin dress, beaded to boot. Rhinestone tiaras in their long curls give away a secret longing to be fussily feminine, even though the Sisters could break your arm with one twist.

Primrose Semon does look sort of primrosey in her blue chiffon dress and jacket when she first comes on, but when she begins to talk in a good, husky voice, Tiger Lily might be a better name. Miss Semon's experienced stage manner, determined and yet likeable, crashes through the far reaches of the State until the audience realizes here is someone they'd better pay attention to.

Carl Freed unleashes in his band act a young dancer who is nicely done up in crisp white ruffles edged with silver, her full long skirt cut off high in front to allow a glimpse of well shaped legs.

The "Company" of Novelle Broth-

(Continued on page 76)

Did You Know That—

A big party was given for coast-bound Larry Hart Friday night....Beatrice Lillie was there and Fannie Brice, Gertrude Lawrence, Scotti, Dick Rodgers, Nannett Guilford, Inez Courtney, Gertrude MacDonald, Neville Fleeson, Lillian Taiz (who wore a lovely silver fish net gown, with a red girdle), Sam Shipman and Sam Jaffey....Rube Goldberg and Billy Seemon are champion ping-pongers....the Three Geirsdorf Sisters, at the Palace, wear lovely yellow taffeta gowns with tiny velvet jackets, fur-trimmed....Mary Lawlor looked sweet at the Mayfair Saturday night, in a black crepe frock and black gloves ....Judith Anderson attended also Ruth Roland, Gladys Baxter, Walter Woolf, Kay Johnson (more beautiful than ever), John Cromwell, Bobbie Perkins, Fred Waring, Lydia Roberti, Ann Andrews, Irene Delroy, Jack Warburton, and John Hundley....Dorothy Fields is apartment hunting....Jeannette MacDonald is negotiating more radio engagements ....Jean Dixon has the world's smallest wrists....Harlan Thompson will start directing his first picture in March.... Melville Gideon has returned to London after a week's visit ....Lois Moran speaks French fluently....the Mike Levys and the Ned Marins leave this week for California....there is a rumor that Barbara Newberry will open cold in Lewis Gensler "The Gang's All Here" Wednesday night....Gina Malo is leaving....Morton Downey has suddenly become a radio rage....Peggy Fears and her husband, A. C. Blumenthal, will make a trip to Hollywood soon....there are three men left in New York who have not been reported engaged to Marilyn Miller....Noble Sissle has a fine band if only he wouldn't sing about the war....at Jimmy Quirk's "Depression" party the two most disreputably dressed guests were Will Hays and Bill Seman;—Rube Goldberg gave a burlesque boxing exhibition with an opponent and Grantland Rice refereed.... Jack Thompson, who severed a tendon in his left leg and which threatens his career as a dancer, leaves for his home in Texas soon....Fowler and Tamara brought back some great bull fight pictures with them from Spain, 16m. size.

The Parisian Front

By Christine

Paris, Feb. 8.

The biggest Fashion fest of the season has just closed, and although you can probably walk down Fifth avenue and see the results as quickly as you read this, nevertheless here are a few hints that are on the extreme side, and may not be bought by cautious buyers. For instance, Worth has fallen hook, line and sinker for the pyjama—in fact he's gone further than that and given the pedicurists a trade boom. All his mannequins wear sandals, consisting of sole, high heel, back and front strap and that's all. No stockings, but the girls had beautiful feet with the nails nicely rounded and rouged. If he means these to dance in—and they were all worn with evening gowns—he ought to sell a large floor with every pair. The dance floors in Paris anyway, range as to space from the area of a small kitchenette to a concert grand piano top.

Good Legs Stylish

But to get on with the evening pyjama. Some of them are pretty camaflaged, in fact the division goes only half way with great width in each leg. However, on the other hand, the material is often so thin, that although it floats with the same grace as a wide skirt, there is a second pair of pyjamas definitely divided underneath, made of lace. This needs an awfully good pair of legs to carry it, and absolutely no self-consciousness, otherwise the seduction of the whole picture is gummed up. And seduction it is, helped a lot by the decollete which is practically nil in the back—maybe a strap or two that gets in nobody's way for the proper appreciation of a lovely back, and serves to carry a doo-dad of beads or feathers or perhaps a pin of jewels.

Worth uses a lot of these little gadgets on evening things usually to contrast with a gown in plain colors, or to heighten the richness of a flowered lame. As if it were not bewildering enough to go in for pyjamas, he also brings back the split skirt, and there's no deception there, it's split a good way up on one side. This with the sandal idea and no stockings, made the Worth collection as busy an evening for the usually bored escort, as the note-taking femmes. A last word for the evening. Formal coats must be one of two lengths—either to cover the dress entirely with plenty of fur, or only to the hips with perhaps a band of fur around the bottom. On some evening dresses the decolletage is concealed by a short bolero cape—perhaps only half a yard of material, but decorated with several hundred dollars' worth of fur collar. Simple to make but hard to pay for.

A Crisis in Sleeves

The daytime things from Worth are nice this year. He's obviously spent some time and thought on the sleeve situation. They're mostly all short, from the length that starts just above the wrist to the one that covers an inch or two of the upper arm. In the first case he uses long gauntlet gloves to take away the gawky look wrist length sometimes brings about, or perhaps an inner sleeve of rather heavy lace. Coats and dresses tone each other off in two shades of the same color. Tricky little suits with plaid trimmings would certainly conceal any kind of inferiority complex if the figure is good. Plaid should never have a lot of space to cover, otherwise it gets monotonous and overbearing.

Molyneux's collection is less revolutionary this season than it was last, and yet it deserves a lot of attention. In the first place he brings back the ankle for evening expose. He tried this last season, but without so much determination, and if you possess a well-turned ankle, for heaven's sake don't let it blush unseen, because Captain Molyneux is all for it (or them). The leg, however, is well covered, and he apparently has no mind for the evening pyjama. For the beach, yes, of course, and he makes them in three lengths—just above the knee, just to the ankle or very very long. Beach hats are bigger than umbrellas, of coarse straw, and sometimes have coy ribbons that tie sunbonnet effect.

Black and white is certainly his favorite color scheme for morning, afternoon and night. You can have that Ritzy look easily enough with a plain black little suit, tiny white ruffled fichu around the neckline, white gloves and white hat. You can look like Second avenue, too, with the same combination if the white part of the ensemble isn't in perfect health and condition. For evening he goes for black and its opposite in a large but subtle way. Don't try out this scheme unless you're absolutely sure; Black dress of chiffon usually, or something equally sheer, very long and slim, worn with a tight slip of ankle length that begins there of the softest cream white and gradually tones to black either at the hips or bodice.

If that doesn't give you a floating, transparent effect, then it's not for you, so take it off right away or your evening won't be what it should be. Flowered chiffon for formal wear is popular again this year, and there is always some effort at a scarf if it's only for the purpose of falling nonchalantly over one shoulder, with maybe a flower of silk in the middle for ballast. His daytime sleeves are neither here nor there—that is to say, they must be neither very long or taken out altogether, except for sports wear and then an over jacket is added in natty fashion.

Waistlines—now that everybody who is anybody has dieted to the point of anemia—aren't so strict. They still hover, of course, around the natural waist, but dropped a little below providing a blouse effect, is not only permissible but even advised.

Summing it all up, fashions this season are friendly to almost every type of femme figure and, above all, they are feminine in a simple but most alluring way. In fact, they are what anybody could have prophesied two years ago when hints of bustles, stranglingly tight hip and waist lines, outlandish decorations and, above all, ridiculously paneled skirts that flew about in every direction and swept up the dust from every nook and cranny, gave the bored fashion writers something to "oh and ah" about, and oldfashioned critics something to hiss about. Everything's all right now, and the styles are graceful enough and pretty enough to make all the nudist cults (there's one playing about right outside of Paris) look sick and flat.

Masks as Dance Mood

There is a Roumanian dancer in town who is making the masques for her next recital. She dances, or rather she moves according to the masque she wears. The movement and the masque are all that she uses to be the character she is portraying, as her costume consists otherwise of a simple black domino. Her characters are chiefly women types, and around four of these masques she has done an allegorical story which represents the dream and the reality. A stenographer, a screen star, a society dame and a passionate one are the four women she chooses, and she has made their respective masques to show their real characters, as against the pose they put on before the world and, incidentally, the rich old man each one is trying to bag.

Henriette Pascar is her name, and she is one of the most sincere persons about her work one could ever hope to see. In Russia she ran a theatre of her own for children and, strangely enough, the bulk of her productions were American works—Mark Twain's "Tom Sawyer" and Kipling's "Jungle Tales" being her greatest successes. She has recently written a book on this theatre. Paris, however, is unsympathetic with her idea for children's entertainment, so for the moment she has let the project drop and again turned to her own dancing. She is preparing for her next concert here in Paris by strenuous daily lessons with Nijinska of the Russian Opera. She has one thing in common with every foreign dancer met on this side of the water—the sure idea that if she once got to America she'd make a fortune.

6,000 Miles for Dad

Rube Goldberg will make a quick trip to the Coast and back.

Objective is not Hollywood, but San Francisco, where his parents reside. Occasion is his father's 80th birthday.

Uncommon Chatter

By Ruth Morris

Bee Lillie's Swank Satire

America is proud of Beatrice Lillie. Audiences meet her more than half way, eager to appreciate mockery of high customs and exquisite shabby gentility. Never let it be said that America was so dull-witted it couldn't perceive the finer points.

That may be the reason Miss Lillie can repeatedly play the Palace with old material. Anyone less adored would feel the obligation of digging up something new and indicate that so loving an audience is entitled to that much. Not Miss Lillie. She may add one or two numbers but the bulk of her act is unchanged. It's delightful stuff, naturally, since Miss Lillie is doing it, but just how long will any audience laugh at a familiar joke. Miss Lillie opened on Saturday to a terrific reception. She closed to a little better than mild applause, possibly because of a late spot, perhaps because the audience was disappointed that she hadn't thought up something new.

Her sly wit makes life unsafe for future Palace prima donnas. She shows all their graces, feather fans and penchants for draping discarded wraps and scarves about on furniture. Her fans clutter the piano. Her rosebud wrap gets a chair all to itself. Her stringy ermine boa disposes its skimpiness on a brocaded sofa. Her grand manner is unrivaled.

Madelyn Meredith, light-footed and slender, is a dancer to charm an audience with or without the asides of Dr. Rockwell. Her dance conceptions are superior, developing tiny story-ideas into perfect units. A beach flirtation between Miss Meredith, in knockout silk overalls, and her partner, develops into a polite version of the Rhumba before a rejected proposal sends the pair, in a huff, back to separate beach umbrellas. The boy, disregarding trite outfits, wears white flannels, swimming shirt and beach robe in beautiful sea-green. Presented without pretense of artistry the number is worthy of a high-hat production. So is "Cigarette," a facile study in rhythmic nonchalance.

Yellow taffetas suit the Three Glersdorfs, though gold earrings and diamond bracelet on one, ruby ring on the other and no jewelry on the third confuse their triple pattern. They are underdressed in blue chiffon with slim, graceful outline.

Ethel Osborn would do well to follow the advice of a popular song and wear something simple. Her three costumes do not aspire beyond opening act style, their trimming complicated by several motifs. Higher waistlines would improve her figure.

Home-made Spice

Earl Carroll started something by permitting chorus girls to take their ease on a grassy bank and perform a high kick routine. Rival producers liked the idea and, under one guise or another, worked it into their revues. The number has finally invaded picture houses where saucy items are treated like unwelcome strangers. The Paramount covers its confusion by titling the unit "Imagine My Embarrassment"; the audience shows uncertainty by refusing to applaud; and the costume department registers inability to cope with ideas so harmlessly risque by designing costumes that don't quite get the idea.

The Carroll costumes were lovely gobs of fresh organdy with just a bit of lace-tipped undies visible underneath. In palest yellow and accompanied by jeune fille horsehair hats, they were delicately young and unsophisticated, removing offense. Paramount costumes, on the other hand, bring no sweetness to the routine, being just plain yellow organdies with self-fabric panties and harsh slate-grey hair hats. Stockings to match the hats are opaque looking and unattractive. If a picture house must get naughty, it should also try to be nice.

First costume group for the David Bines Girls would be swell if sheer black stockings and toe shoes had carried out the intention of black net gloves and velvet tricorns to off-set orange chiffon frocks. With ruffled flares growing from princess bodices and diagonal rhinestone straps, the dresses have class and sylph-like line. The Bines Girls should be grateful to them for attesting they have slender, youthful figures, a fact later disguised by red and green satin frocks, bulky and unattractive.

Taste in Dance Flash

A deal of care, money and rhinestones have gone into the costumes for Harry Delmar's elaborate new dance-act. Dressing is of the flash variety, but well done, sweeping Saturday night's audience at the 81st Street off its feet.

Nine girls wear several groups of dance costumes, stressing birds of paradise and trims of brilliants, and later parade in glamorous repetition of picture-house style. Swell military suite of black tights, helmets and trailing feathers suggest the Capitol, where similar ones were used to good effect in a recent revue. The entire production is lavish, but tasteful, with Olive McClure, the Martine Sisters and Lucille Johnson contributing well-dressed and performed specialties.

Naomi Ray chooses white chiffon studded with rhinestones to impress her corpulence upon the audience. The dress is attractively hung and flattering when its rather tight bodice is covered with a simple black velvet jacket. Her closing ballet number is always a howl.

The program describes Fleurette Jeoffrie's coloratura soprano as "One of the Really Fine Voices of Our Day." High vocal flutings are always liked, but Miss Jeoffries might depend less on tricks if she would drop her grand manner and sing more naturally. Her first costume is ill-advised. Metalic pink satin, snugly swathed, doesn't disguise plumpness as successfully as a Japanese kimona, worn later, which trails gracefully groundward from a high-banded waistline.

Shocks in "Trader Horn"

Trader Horn may have been a truthful gentleman or an old rogue spinning terrific whoppers for his listeners. The conception of truth as stranger than fiction makes possible incredible adventures, even the unconvincing rescue of a white priestess of a jungle tribe.

With admirable restraint the producers did not cast Myrna Loy as the priestess, but chose Edwina Booth whose barbaric beauty is suited to chaotic background. Miss Booth speaks African jibberish throughout the film, therefore her acting must be doubly eloquent. Greatly to her credit, she makes one of the most incongruous characters in all fiction quite convincing. Spending her life in the African bush, she might have picked up a bit of sun-tan, but the producers thought her more effective witn snowy white skin and monkey fur costume.

The only other woman in the film, a missionary widow and "bravest woman in all Africa", has just a bit, made important by the performance of Olive Golden. Miss Golden's acting is simplicity itself, shorn of mannerism, registering pathetic zeal and quiet determination.

Women are prepared, by this time, for horrible sights in animal films. Though there are shots in "Trader Horn" to make the blood run cold, they are merely incidental to an interesting account of life in the jungle. Horrified spectators may turn away at these points and miss none of a gripping travelog.

What's This? Rational Heroine!

If Nancy Carroll continues to get sophisticated treatment in stories with mass appeal, picture barons will have to improve the mentality of all their heroines. Audiences educated to better things will become intolerant of ingenues whose thinking has been done for them by the author, who show no trace of reasoning power, and whose conversation is limited to bromidic dialog. Paramount, by way of Miss Carroll, will have spoiled them.

Miss Carroll has received fine support from Author, Dialog Writer and Director in "Stolen Heaven." She appears as an attractive human instead of a marionette who moves when someone off the screen pulls a string. She actually seems to be thinking things out for herself. Her conversation is amusing and not unsophisticated. Her emotions ring true. As the heroine of a fantastic Cinderella legend, she's a believable person.

Her clothes try to disguise a hippy effect but don't succeed very well, particularly a summer frock that has the audacity to be hobbled by a band of lace just above the knee.

There will probably be more screen parts for Louis Calhern, who has a slick way about him and just that hint of meaning no good that makes women dislike Y. M. C. A. secretaries.

Sobbie Does a Yoric

What would old Oscar Hammerstein say could his ghost go wandering through the Republic Theatre? Would he smile and shrug shoulders or, jamming silk hat on head, rush backstage and chase the Minsky Brothers back to Houston street? Oscar might not have been so eager to take the daily receipts from the Victoria and build a legitimate house had he known that the writing on its wall would one day be, "Fanny Fortson from France."

The walls of the Republic encase, among other strange sights, two narrow runways ambling into the decorous auditorium with false promise of bearing stripping chorines. The rear wall bears the burden of having to re-echo two meanings to every joke. The stage that supported the elite of its time now upholds cooching ladies, a Farmer's Daughter, a Chinese monarch with a Turkish Harem and a buxom diva who insists on singing obbligatoes completely surrounded by ropes of beads, each bead a pearl, each pearl a tear for the Republic's low estate. Nothing more can happen to the Republic.

Rhinestones, feathers, laces, satins and sequins hold high noon in a riotous invasion of the stage. Some designer just went mad and threw on trimming that stuck wherever it happened to land.

Burlesque loves to take naive ideas like rompers, overalls, rosettes and Pierrot costumes and do bad by them. Somehow, wickedness is enhanced by having the basic idea pure and simple. All shades of red and orange become warm friends in the indiscriminate color scheme. American beauty gloves, accompanying pink make-up, brick red slippers and a scarlet gown, reach up and say hello to enormous magenta earrings. Chiffon is supposed to be transparent, bandeaux more useful than decorative.

The Minskys should be glad choleric Oscar doesn't live to see the day.

Women's Make-Up and Clothes Slowly Improving in Vaude

RKO's fashion department is quietly working reforms in vaudeville. In spite of the detailed work, more than 75 acts have been rehabilitated since October. Several actresses, reluctant to accept advice, have been won over after first appearances in new gowns.

Mrs. Mindlin is at present campaigning against prevalent "mask" make-ups, unflattering dabs of white powder on nose and chin that create a ghoulish effect against highly rouged cheeks. Smooth, suntan powder bases are advocated instead, rouge blending toward the cheek bones if the face is thin, or toward the nose if the face is a bit wide. The latter method, aided by light pencilling on either side of the bridge, tends to slenderize broad noses. Ever so little rouge on the tip of a long nose will shorten it. Fuzzy bobs are another item being slowly weeded out.

Leotards have had their day—not that they aren't alright when used with discretion. The fashion bureau merely claims there are too many, something "Variety's" own costume critics have been hinting for a long time. Almost every dance act has one or more leotards, rubber stamps of each other trimmed with rhinestones, lace, or both.

Monotonous

Carying the monotony of women singles appearing in one evening gown after the other, substitution is being made, wherever possible, of sports and afternoon frocks built along couturier lines and hoping to make every woman in the audience feel like dashing out to buy something similar. Every actress a fashion model, is the department's idea.

Velvet, flattering and beautiful in spotlight, is being discarded as impractical. The better the velvet, the more easily it scars and shows every blemish. Easily soiled, velvet frocks are recommended only to actresses who can afford many costume changes.

In the large vaude field, it is not yet possible for the casual spectator to notice marked improvement, but favorable reports coming in daily from the National Critics' Department indicate vaudeville is headed on a straight road to better style.

RITZY

Mrs. Davies Thayer is recovering from injuries suffered in a recent motor accident in France, when she was accompanied by Charles Stuart and Arthur Richman, playwright. Emily Davies, society heiress, divorced William H. Vanderbilt, father of her daughter, and then divorced Sigourney Thayer, playwright. She now prefers bohemia to society. Vanderbilt later married Anne Colby.

Truex From Missouri

Ernest Truex stars in "Napi," formerly called "Napoleon the Second." Truex hails from Red Hill, Mo.

In 1895, when five years old, he played Little Lord Fauntleroy. In 1908 he reached Broadway in "Wildfire," with Lillian Russell, and in 1913 played opposite Mary Pickford in Belasco's "A Good Little Devil." His wife, Julia Mills, died a year ago, leaving two sons, Philip and James, 20 and 18.

Mixed Reception

Society and the stage gathered at the after-theatre reception given by Mr. and Mrs. William May Wright in their apartment at 322 East 57th street for Deems Taylor, author of the opera, "Peter Ibbetson," and Noel Coward, actor-author.

Guests included Mr. and Mrs. Jesse Lasky, Mr. and Mrs. Adamo Didur, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Albert Spalding, Mr. and Mrs. Henry Hadley, Mrs. and Mrs. Joseph Stransky, Mr. and Mrs. Paul Kochanski, Mr. and Mrs. Walter Wanger, Mr. and Mrs. John Emerson, Lucretio Bori, Gloria Braggiotti, Gertrude Lawrence, Laurette Taylor, Constance Collier, Grace Moore, Anna Case, Tallulah Bankhead, Fannie Brice, Ruth Draper, Libby Holman, Edmund Goulding, Ivor Novello, Lawrence Tibbett, Clifton Webb, Mr. and Mrs. Ralph Forbes, Mr. and Mrs. Alfred Lunt, Mrs. Reginald Vanderbilt, Mrs. Dorothy Caruso, Mrs. William Randolph Hearst, Count and Countess de Forceville, the Marquess and Marchioness of Milford Haven, Mr. and Mrs. Otto H. Kahn, Mr. and Mrs. Maurice Chevalier and Charles Chaplin.

"Pinafore" in 1879

"Pinafore," Gilbert and Sullivan operetta, is to be revived. When first produced in New York, in 1879, Mrs. Whiffin played Little Buttercup. That same year Henry E. Dixey played John Wellington Wells. During 1879-80-81 juvenile "Pinafore" companies toured the country with child casts including Minne Maddern (Fiske), Fay Templeton, Julia Marlowe, Grace Filkins and William Collier.

The Wilsons Entertain

Mr. and Mrs. R. Ancotts Wilson are entertaining extensively at Palm Beach. She was Marjorie Seely, from Brooklyn, chorus girl in Dillingham's productions when she married the late Henry M. Blossom, librettist. She became the wife and widow of E. Clarence Jones, New York millionaire, who had been divorced by Adelaide Storms.

Wilson is an Englishman. Jones was for many years attentive to Leonore Harris, actress.

Winchell Smith, who staged "The Vinegar Tree," is in Monte Carlo, where the theatrical colony includes Mr. and Mrs. Chauncey Olcott, Hamilton Revelle and Cora Urquhart Potter. Hilda Spong owns a villa, and Arthur Forrest has a house at Nice.

The estate of the widowed Mrs. William A. Read, of New York, amounts to almost $2,000,000. She was the mother of Dr. R. Bartow

(Continued on page 76)

In the Sunlight

By Grace Green

Hollywood, Feb. 14.

The star gazers for the "Cimarron" opening were kept from jostling the patrons on their entrance and exit. Limousines were able to deposit the occupants in front of the theatre and not blocks away.

The explosion of a gas main occurred just at the completion of the picture, as Fred Niblo, m. c'ing, introduced Robert McWade. Only the calm wise-cracking of these two, plus the quick thinking of Cliff Work, who shouted that it was a flashlight, averted a near panic. If the explosion had occurred 10 minutes later the list of injured might have been tremendous.

Even under a terrific nervous tension, Estelle Taylor contrived a nice, cheerful little speech on taking her bow. She looked exceptionally well in a white Romaine crepe gown and a short ermine coatee. A tasteful touch of color was the Alice-blue long gloves and the matching chiffon hankie.

Another, equally as calm and well poised, was Irene Dunne. Her white velvet gown and coat was a decided relief from the usual parade of ermines. The coat, a long sweeping creation, had a throw-around scarf collar and short sleeves banded in white fox.

Still another who attempted to quiet the ruffled nerves of this comparatively (under the circumstances) well behaved audience, was Edna May Oliver. Her white chiffon gown and white velvet wrap were most becoming.

Hiding Away

Undoubtedly a direct reaction from the whirl of the past couple of weeks with its many openings, is the manner in which one encounters the same bunch of Hollywood regulars seemingly taking it easy in some small hideaway picture house.

Comparing notes soon brought the confession that even the inveterate Hollywood first nighters were just a bit worn out by falling in and out of their glad rags so often.

Constance Talmadge, whom one doesn't see 'round so often these days, has gained a few pounds, but has never looked as well. Smart bottle-green cloth coat trimmed with mink. Her green plaid sports dress was also smart.

Elissa Landi, the English girl, besides acting, has written two novels.

Ex-Wives' Salary Plus Jobs

Something of a Hollywood moral can be drawn from the instance of at least a half a dozen ex-Hollywood wives who are now in the employ of the smarter boulevard shoppes, as a matter of necessity. Unlike the currently smart and fashionable idea of matrons going "into trade," these women find themselves calling upon the friendly patronage of the social set with whom, in the not-too-distant past, they hobnobbed intimately.

It is this social familiarity and personal contact which makes them most valuable.

They not only seem to take it in the right spirit but aside from it being a genteel means of providing for themselves, it is also a highly lucrative position. A salary plus commission job.

Too Deep

"Berkeley Square" at the Belasco is an extraordinary play. Decidedly liked by some and totally disliked by others, it is not a show for the average because of its depth.

Delightful performances were given by Leslie Howard and Margalo Gillmore. Miss Gillmore looked bewitching in an old-fashioned bustle gown of silver satin.

Passe Rhinestones

The Pantages had a snappy and interesting "Vaudeville Idea."

The Gay Sisters who delivered their songs tellingly should discard the passe, rhinestone-bodiced gowns with their uneven length white chiffon skirts. Simple and extremely long ones would go splendidly with their trim figures.

The Edward Doherty biography of Jeanne Eagels, which ran in serial form in "Liberty" and the "Daily News," will be known as "The Rain Girl," in book form in March.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Walter Lowery, unemployed actor, was reprimanded and held in $500 bail in Magistrate's Court on a charge of stealing $15 and jewelry valued at $35 from Mrs. Laura Harvey, who had permitted Lowery to live in her rooming house for a long time after he ceased paying rent. Mrs. Harvey, who played the part of a nun in "The Miracle," testified that the money, two rings and a breastpin disappeared after she left them in a purse near where Lowery was sitting. She said she searched his clothes later and found the missing jewelry. Lowery had parts in "The Trial of Mary Dugan" and "The First Mrs. Fraser."

General Electric Company laboratories transmitted television images to Germany last week.

Penny-a-dance plan will go into effect at the Strand Roof Feb. 21. 25c. admission.

Nan O'Reilly, golf writer for the "Evening Journal," and for more than a year the secret bride of Silas M. Newton, wealthy oil man, whose personal fortune is estimated at more than $40,000,000, was robbed of $15,000 in jewels while attending a show Tuesday night (10). Mrs. Newton is known as the richest reporter in all linotype history.

Mrs. Ethel Bochaca, former show girl, is suing for divorce because her husband's "grandmother," whom he visited frequently and alone, turned out to be an attractive young woman. Two years after their marriage, Mrs. Bochaca says, Abelard Bochaca, musical leader, evinced a sudden interest in his aged grandmother, who lived in Philadelphia.

Grandma, Abelard told his wife, had decided to open her summer bungalow at South Belmar, N. J., and he was going down to get everything in readiness. Mrs. Bochaca and her sister arrived at the bungalow unexpectedly a few days later to surprise Abelard and "grandma" when the plot became evident. Although the bungalow episode happened three years ago, Mrs. Bochaca, who was known professionally as Ethel Lorraine before her marriage, has just succeeded in serving papers on the elusive Abelard before he went to Europe.

Herman Shumlin, producer of "Grand Hotel," is a new member of Sam Goldwyn's film production staff.

Harry Warren is writing the music for "Park Avenue," which Billy Rose will produce.

After suspending performances for ten days or so, "Gemini," the Mary Hay play, will probably open at the Liberty.

Ethel Barrymore's tour in the revival of "The Love Duel" will begin at Princeton, N. J., March 2. "Scarlet Sister Mary" closed in Chicago Feb. 14.

Denouncing the censorship of pictures as "a national scandal," Dr. John Erskine, president of the Authors Club, declared that it would be impossible to produce any great number of classics without seriously deleting them. "Under the laws of some of our states we could not put the life of Galahad or the story of the Nativity on the screen," he said.

Beatrice Terry, niece of the famous Ellen, has filed suit for divorce from Leonard Mudie, actor, whom she married in 1914. An unnamed Broadway actress. They have been married 16 years. Detectives in Miss Terry's employ secured evidence at the Georgian Terrace Hotel in Atlanta, the papers set forth.

The suit does not seek alimony but Miss Terry asks the custody of their 9-year-old son. Mudie, now living in Tulsa, Okla., will not contest. Miss Terry is now appearing in "Scarlet Sister Mary."

Lora Sonderson, for three years wife of Bill Easterday, one-time partner of Nicky Arnstein, is backing hubby. Lora said so at the end of the first day's trials of Easterday and a half dozen others who are charged with mulcting investors in New York and nearby states of $250,000.

W2XCD, experimental television station of the De Forrest Radio Company in Passaic, N. J., went on the air Monday with its first test program of films and direct pickups.

Eugene O'Neill has written a new play which will require the audience to spend three complete evenings in the theatre to see it all. To be produced next season by the Theatre Guild.

Charlie Chaplin sailed for Europe Saturday.

New Fox theatre for Hackensack, N. J.

Frances Dee, former extra girl, as Sondra in film, "American Tragedy."

Lucille Lavelle, 19, arrested, it was charged, when she was going with a loaded revolver to shoot Rudy Cameron, former husband of Anita Stewart, was acquitted on a charge of second degree assault. Meanwhile Lucille is awaiting trial on a charge of violating the Sullivan law.

Equity's council temporarily set aside its play jury plan so that the profession may present a united front in its fight against legislative censorship in general and the proposed Mastick bill in particular.

Fifteenth annual theatrical ball for combined theatrical charities will be held in Madison Square Garden Saturday night (21).

Joe Howard, frequently merged-and-melted actor and song-writer, furnishing show business gossip for 40 years, went officially "broke" for at least the fifth time last week when filing a voluntary petition in bankruptcy, listing liabilities at $25,000 and not one cent in assets. At present he is in vaudeville with the most recent Mrs. Howard and their daughter. His present debts include the Hotel Flanders, $5,000; Selma de Coster, $3,000; Jack Edwards and Will Gray, $2,000; principals of "The Time, Place and the Girl," $3,000, and $8,320 additional creditors include Anna Case, one of the former Mrs. Howards.

Juanita Hansen was awarded $100,000 damages from the Hotel Lincoln as the result of a scalding she received there in 1928, while taking a bath. Miss Hansen had previously been awarded $167,000 by a jury, but this verdict was set aside by the Supreme Court. Friday (13) the Appellate division in Brooklyn handed down a unanimous decision reversing the dismissal and awarding Miss Hansen $100,000.

The life of a ticket speculator is not all gyp, from the tabulations of a typical spec. He claims that when a seat, marked $3.85 is sold by him for $10, the profit is only $1.08. It works out like this:

Spec pays $3.85 at the box office, plus $2 to someone else as a bonus, tip or expression of gratitude. Income tax rules governing speculators provide the broker must pay half of what he charges in excess of the box-office price to the government. Spec charges $6.15 in excess, making his government split $3.07. Added to the original $5.85 gives $8.92 and leaves $1.08.

Mrs. Dorothy W. Robertson is suing and being sued for divorce from her husband Allen, who, she charges, is a night club Lothario. Dorothy says she is the fourth Mrs. Robertson and doesn't really want a divorce but a separation. According to her attorney, Robertson has a 19-year-old daughter by his first marriage, which smashed up in the divorce court 17 years ago when he forgot a promise to be true. There were two children as the result of his second marriage, which ended with the death of his wife. The third marriage was all washed up when, on April 6, 1924, his wife divorced him. The next day he and Dorothy took a trip down to Baltimore and were married.

Fourth marriage went along for three years when Robertson started looking Broadwayward, his wife alleges. Then he went away and didn't return for 14 months, although he paid the rent. Finally he returned and asked for a divorce, and when she refused he threatened to take away their baby. Later the child disappeared. Dorothy accuses him of kidnaping the infant. Cases will be tried in Brooklyn.

Secret marriage in 1929 of Edgar Allen and Valerie Ramier has become known. The former show girl did not announce their wedding because of the Peaches Browning connection with the name of her husband, but now they have a two-month-old baby boy. Mrs. Allen is a 19-year-old blonde and the couple live at the Mayflower Hotel.

A suit brought by DeForrest Phonofilm of Canada, Ltd., against Famous Players Canadian Corp., Ltd., which alleged patent infringement in connection with talking-picture apparatus designed by the Western Electric Company, has been dismissed by the Exchequer Court in Ottawa.

Ivor Novello has signed a five-year contract with Metro. He will finish the season in "The Truth Game," his own play, and then leave for Hollywood to write and star in films of the type in which Ronald Colman appears.

Bettina Hall, 23, lead with "Meet My Sister," has announced her engagement to John Uppman, 26, formerly baritone of the American Opera Co. She is a protege of Winthrop Ames, her family's neighbor at North Easton, Mass.

Charlie MacArthur will do almost anything for a laugh. His friends, and those of Helen Hayes, his actress wife, recently received a startling invitation to their home to meet "Mr. Alphonse Capone." Charlie explained the affair is only the first birthday party of Helen Hayes MacArthur, famous "act of God" baby.

The 47 City College students implicated in riot at the Rivoli six weeks ago were sentenced, with but one exception and that a student who belonged to another class and was found not guilty, to pay individual fines of $25 or 10 days in jail.

Mrs. Helen Schaper is suing her sister Frieda Hempel, for $10,000 seeking to recover the value of jewelry she alleges the opera singer held.

Col. DeCourcey Browne, who swallowed poison last week, is in a slightly improved condition at Bellevue hospital. In the course of a conference with his wife, the former Paula Lautier, and her counsel at the Hotel Montclair, Thursday (12), Col. Browne went to the bathroom and then announced that he had taken poison.

Terror stalks Harlem since the police found the bodies of three Negro women, one a high-yellow toe dancer of 19, strangled in their flat. Belief is the women were the victims of a homicidal maniac. Two young Nergoes, connected by amatory letters with the dead dancer, were picked up Monday. They were not arrested and their names were withheld. There were no signs of a struggle. Police believe the women were waylaid one at a time as they entered the apartment.

Westchester county grand jury has indicted Donald C. Shriner for abandoning his wife and three small children. He is reported with Diana Gray, picture actress. "We were happy until Donald began staying out nights," Mrs. Shriner stated. "I forgave him his first indiscretion and the second, but when I learned that Miss Gray had accompanied him to the candy convention in Chicago and was introduced there as his wife I began legal action."

The Shriners were divorced and the husband ordered to pay alimony, but he forgot. He spent six months in the Alimony jail in Westchester after Diana Gray had tried to buy him out. Mrs. Shriner refused to accept the money secured by her successor in Shriner's affections. Now the charge is abandonment.

The Fifteenth Annual Theatrical Ball, for combined theatrical charities, will be held at Madison Square Garden on Feb. 21. S. L. Rothafel, "Roxy," will direct the entertainment and staging; Joseph Urban will supervise the lighting, and Stuart Robertson will handle the decorating.

Wedding of Charles Farrell and Virginia Valli, film players, at a quiet ceremony in Yonkers, N. Y., Saturday (14) was divulged two days later. Farrell booked reservations on the N. G. I. liner "Augustus," scheduled to sail last night (17) for Genoa and Naples.

Rev. Ralph M. Houston, of the First Methodist Church, married the couple in his home. Witnesses included Mrs. John J. Regan, the former Alice Joyce, Blanche Sweet and Carlton Hockstra, Farrell's manager.

LOS ANGELES

Mrs. Duncan Renaldo, former wife of Duncan Renaldo, pictures, was awarded custody of their 4-year-old son, Edwin Renaldo, and $50 monthly alimony. As the decision was handed down by the court the baby broke loose, and waddling across the front of the courtroom, "slugged" Attorney H. B. Henshey and aimed another blow at his father. Mrs. Renaldo is also suing Edwina Booth, pictures, for $50,000, charging alienation of affections. She charges that Miss Booth and Renaldo live together and that all the love scenes in "Trader Horn" were not purely what the script of the story prescribed.

Betty Zane Grey, daughter of Zane Grey, will marry Robert W. Carney, cameraman, Feb. 16, in Altadena, Calif.

Lloyd Hamilton is being sued for $50,837 by Thoroddue Oddson for injuries alleged received when struck by Hamilton's car last October.

Orpheum, Phoenix, was cleaned of $3,700 last week.

Harry Tsumura, former chauffeur of Lottie Pickford, is under arrest in San Francisco on charges of forging the name of Miss Pickford on various checks. He has been sought for two years.

Hector Crowley was treated at the Hollywood receiving hospital for severe scalp lacerations said to have been inflicted by a neighbor when Crowley reproved him for chasing the guests from his own party.

Daisy De Voe, former secretary to Clara Bow and convicted of grand theft from Miss Bow while in her employ, was sentenced to 18 months in jail and five years probation.

Frank Albertson, juvenile, will marry Virginia Shelley, non-pro, about March 1.

Marjorie Carr, dancer, describing herself as a "kissless bride," filed suit for divorce from Thomas M. Carr, Santa Monica cop. Married a year.

John Marakas, insurance, was arrested on 14 counts of felony and liberated on $10,000 bail. He is accused of borrowing money on the representation that he held a $50,000 note on Alexander Pantages.

Mae Murray won a decision over Madame Frances, Inc., New York gown shop, in a suit brought against her for $1,065 over purchases. Miss Murray convinced the court that the clothing did not fit her.

Testifying her husband told her he was tired of her and loved another woman, Florence Lawrence obtained a divorce from Charles B. Woodring, cosmetic manufacturer. Property settlement effected out of court.

Patsy Le May, dancer, swallowed poison. She will recover.

Ervin Connelley reported in a critical condition from injuries sustained when his car went over a steep grade in Kern county, Calif.

Harry Langdon and his wife, Helen, were acquitted on a petty theft charge last week. At the same time they were served with papers attaching their furniture for an alleged unpaid bill for $1,485. Defendants also in a suit for eviction from their house.

A sweeping fire started by an explosion, causing damage estimated at $15,000, ran through the O'Sullivan film laboratories last week, injuring J. J. O'Sullivan and his co-worker, F. H. Young. Both suffered severe burns.

It was only through the bravery of Young that O'Sullivan escaped death, Young entering the heart of the blaze to rescue his partner. O'Sullivan is temporarily blinded as a result of the blast.

Mrs. Nacio Herb Brown, wife of the composer, won her divorce suit. She was awarded $1,000 monthly alimony, a $25,000 home, $20,000 worth of furniture, a $10,000 trust fund and $2,500 for her lawyers.

Marion Davies and her chauffeur are defendants in a $5,100 damage suit filed by Jack Silverstine, salesman, who charges he was run down by the actress' automobile last April in Santa Monica.

Robert Allen, pictures, got himself locked in a drug store phone booth and had to call the police to release him. He had been talking to a girl for several hours, and eventually found himself in darkness when the prop. went home.

Ina Claire stated that her separation from John Gilbert is as much her fault as his. Separation was agreed upon while she was in the east.

LONDON

"Oh, Daddy!" farce, was transferred from the Prince's to Daly's Feb. 2.

A. P. Herbert's light opera, "Tantivy Towers," now in Hammersmith, is likely to get a West End run, largely through the author's increasing pull.

Somerset Maugham's "The Circle" follows his latest play, "The Breadwinner," at the Vaudeville, around Feb. 23. "Circle" is a revival.

Astoria, Glasgow, 3,200-seater, opened this week. Films.

First London performance of Cochran's 1931 revue will be March 19 at the Pavilion.

Durham County magistrates have refused to give Sunday cinema licenses, despite suggestion by the police the Sunday shows were worthwhile as they kept the kids out of the saloons.

London County Council has appointed a committee to inspect the sex film problem, if any.

Associated British Cinemas, British International's chain, has taken over the Croydon Hippodrome, 1,500 suburban seater.

Sixteen scenes are scheduled for Julian Wylie's dramatization of J. B. Priestley's best seller, "Good Companions," a record for recent straight plays.

Revival at the Playhouse of H. M. Harwood's play, "The Pelican," with Gerald du Maurier and Gladys Cooper in the leads.

Feb. 17 sees the opening of "Etienne" at St. James', with Nicholas Hannen and Mary Clare among others in a strong cast.

Walter Hackett's and Michael Arlen's new play, to follow "The Way to Treat a Woman," at the Whitehall, is "Good Losers." Feb. 14 is the opening.

The Ambassadors, where "To See Ourselves" is running, reverts to its former policy of closing on Monday nights.

Esme Percy is producing Frank Vosper's new play, "Something Strange, to be presented by the Repertory Players at the Phoenix Feb. 22.

The Regent, repertory theatre just outside the West End belt, after nearly five years in the rep field, switches back to variety this month.

CHICAGO

Granada, north side, was taken for $90 by two bandits.

Louis Panico, orchestra leader, and Edward Keevins of his band, were robbed while on their way to the Canton Tea Garden.

Beatrice Terry, in "Scarlet Sister Mary" at the Harris here, has filed suit for divorce from Leonard Mudie, actor. Infidelity charged.

Frances Browne, musical comedy, has divorced David Morton on charges of desertion.

Celebs at Gerson's

(Continued from page 46)

do a lotta sight stuff. Thanks, Charlie, and remember me to the Mrs. Nice guy, that Charlie.

I'm glad we came in here 'cause you learn a lot about show business sittin' around and gabbin' like this.

Yeh, maybe. Anybody can come in here. See that red-headed dame over there, eating cake. That's "The Skirt" on "Variety" and she's on a diet.

And eating cake ,hey? What does she do on "Variety"?

Takes vacations.

What's she doing here?

Signing checks.

How come?

She has kidded Gerson into believing she draws business.

Does she?

Doesn't she? She draws herself.

Hello. That's Clark and Bergman I played on the bill with them when they were in "The Nurses." Lasky owned it, the same guy that is in the picture racket now. I guess he's makin' more money now then he did then producin' acts, but at that the picture racket is tough. Too many guys in it.

Where's Freeman? You don't see him anywheres, do you.

No, I've been lookin' around, but we'll stick around a little longer.

Another Freeman

Well, we can't stall much longer. That guy is lookin' at us as if he's got this table reserved for somebody.

Just look back at him as if we're regular customers. I wonder if that guy Freeman is comin' in today? Just our luck he won't be here. Wait 'till I ask the cashier if he's been in yet or when they expect him.

Get change for a quarter while you're there so we can leave 15 megs for the tip.

Okay. Say, lady, can you please tell me if Freeman's been around today?

That's Freeman there at the next table to where you're sitting.

Gee, I didn't recognize him for a minute. He kinda got a funny look since I saw him last. Say, Frankie, that's Freeman there.

Is that Charlie Freeman?

Sure, I'd know him anywhere

I beg your pardon, gentlemen, that's Freeman Bernstein.

Oh, yeh?

Come on, let's scram.

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15 YEARS AGO

(From Variety and Clipper)

Rev. Dr. Charles H. Parkhurst, city's most persistent reformer, wrote a circular letter to local exhibitors demanding to know whether they found exhibition of "lewd" films profitable.

Another freak angle of censorship was that Sergeant Frank Casey, Boston's official censor, made the trip to the New York Palace to look over the dancing act of Ruth St. Denis, booked for Boston the following week. Reported he ordered a number of changes, chief among them the requirement of coverings for the dancers.

Myrtle Langford, film free lance, returned from South America, reporting that because of the cutting off due to the war of film imports from France and Italy the territory was hungry for American product. War had caused sky-rocketing of prices on many things used in pictures. Carbons for lamps had jumped from $2 to $7.50 a package. Chemicals used in printing films were badly needed, the quality of positives being seriously impaired.

Band of 40 musicians from the German liner Vaterland, which was interned in Hoboken, organized a tour of the U. S.

Leo Feist was pushing the new popular song, "There's a Broken Heart for Every Light on Broadway."

The California Picture Co., engaged Otis Skinner to film his original role in "Kismet."

Loew Circuit took over the Grand theatres in Atlanta and Macon, Ga., its first entrance into the South beyond Baltimore. Both houses had been on the Shubert string.

50 YEARS AGO

(From Clipper)

Treasurer of the Yale University football team published his annual report. Yale's share of the gate for the Yale-Princeton game was $751 and for the Yale-Harvard game $133.80. Total recepits for the gridiron season was $1,115. Team had a balance for the year of $965, indicating that the team's expenses had been $150.

P. T. Barnum ordered from the Pullman Co., a "palatial" private car with drawing room, library and other features, for his own use in travelling with the circus. Cost was reported at $9,000.

Big sporting event of the week was the running of the six-day walking match for the O'Leary international belt. Field was mostly newcomers of which little was expected. Instead, John Hughes won the trophy, setting up a new mark of 568 miles. Gate amounted to $14,082, of which the contestants got 60% or $8,548. Contest was run off at the American Institute building, 63d street and Third avenue.

First shipment of shad for the year came into the New York market from southern rivers. "North River" shad was a staple product in the 80's, the Hudson being marked with nets from Fort Lee to Poughkeepsie.

Trials of touring troupers are set forth in an account of an accident to the Arlington Minstrels. Troupe jumped from Versailles, Ky., to Georgetown by a four-horse stage coach. Coach slid off an icy bridge into a deep creek. Several minstrels suffered broken bones. They were fished out and, though their clothes were frozen, continued on the trip.

Inside Stuff—Pictures

Drama leads all other forms in popularity for talkers in a survey conducted by George David, film critic of the Rochester, N. Y., "Democrat and Chronicle." Melodrama is second, musical comedy third and straight comedy fourth. Majority like to have their drama spiced with comedy.

David sent questionaires to picked names representative of different groups, including society, employed girls, business men, high school students, teachers and professional men and women.

Quiz also asked for favorite pictures, favorite players and "Do you object to even a little of the risque or vulgar in pictures?" Most did not object to anything risque, provided it was logical in the plot and not laid on too thick. Some objected to any at all.

George Arliss is the fav player, with Garbo next. Latter ace with high school girls, but not the boys. Marie Dressler got plenty of mention with all groups. Ruth Chatterton, Janet Gaynor and Joan Crawford ranked high. Votes for men players were scattered.

More than 50 pictures were mentioned, "Disraeli" leading and just nosing out "All Quiet." The Arliss picture didn't even make the Eastman, ace Publix house, but was shunted to the Regent for two weeks, when it played Rochester.

One coast studio has a system that helps sop up studio waste. Worked on the try-out last year and continued stronger.

Studio specializes on features, but has found shorts can be sandwiched in, utilizing otherwise spare time of numerous employes and making use of standing sets. The comedy shorts turned out are virtually a studio by-product, utilizing odds and ends otherwise wasted.

System was inaugurated by a shorts producer who came to the coast last season and made 12 comedies on the in-and-out basis. Company has ordered 24 more.

Unit has no construction charges against it, working on sets already used in features. Some redressing of the set to prevent recognition is required. This usually is done by using different drapes and rearranging furniture.

In one case the comedy unit worked in a $50,000 set. All it meant on the cost sheet was $150 for redraping. A nominal fixed overhead is charged the unit.

Staff cameramen and assistants between assignments are used by the shorts producer. Spare time use of other departments figures in the production.

Warners' option to lease the Beacon, New York, and the reported lapse by the company to take over the house under a lease have naught to do with their continued occupancy of theatre. Latter is also at the Warner option.

Warners is operating the Beacon under a percentage of the gross arrangement for the rental. Option to rent outright was held by WB, but merely as an aside, without effect if not taken up.

Overhead of the Warner on Broadway, now pop price grind for the WB product, is said to be within $9,000 weekly. House was secured some years ago by WB at a very reasonable rental. This leaves the low overhead. It but recently went grind, formerly having played the Warner specials at $2.

With WB's present four theatres on Broadway on grind, with the Hollywood its $2 house when devoted to pictures, the Warners give protection to its Winter Garden and Strand. After those two come the Warner and Beacon. The latter is at 74th street, far enough uptown to rank as a neighborhooder.

All-film trade papers are of so little consequence to one of the biggest producing organizations in the industry that it has abandoned contacting them. Where this company a few years ago had a high priced young man, usually a former expert from some paper, writing special stuff for the trade sheets and taking the reporters out to lunch wagons, today just the manifold copy sent out to the dailies is dispensed to the trade.

Company gives three reasons for abandoning trade paper end; lack of importance, phoney circulations, etc.. The papers that want the stuff can send their "synthetic" newspapermen around, writing it in their own style. Trade papers have suddenly gotten "sophisticated" and might tear up the copy if sent to them.

More hoke can be passed over a phone than in an envelope; that about sums it up, according to one exec in this particular organization.

No printer ever held a job for 40 years, according to Omer Benedict and Walter Ferguson, bankers of Tulsa, Oklahoma, who point to this fact as the only inaccuracy in "Cimarron," which shows a man still at the same press after four decades.

As lads, both these men took part in the historical run of 1889, and vividly recall the opening of Indian territory. Except for one minor discrepency, "Cimarron" reproduces the event exactly as it happened, they said. Ferguson is the son of T. B. Ferguson, now touring the world. Mrs. Ferguson is the "Sabra" of "Cimarron," and it was while visiting the Ferguson's in Tulsa that Edna Ferber obtained material for her book. Benedict and Ferguson both stated the screen version pictured the events far more accurately than the novel upon which it was based.

Those supposed exclusive stories for chatter writers that turn into common property are tougher to handle for foreign editors than for local dailies.

When the foreign papers are given an "exclusive" yarn, which somebody else prints in advance or on the same day, they write nasty letters to the home office. These eds demand, in most cases, an exclusive for their country or section. They won't print the story otherwise. And if the press agent falls down on them, his copy hits the waste basket for months after.

A story printed in this country first is not considered exclusive by the foreigners. They demand protection here as well as in their own countries.

Major Frank Pease, mentioned in the "New Yorker" as active head of a new "down with Communism" movement with headquarters in Marblehead, Mass., is a former Hollywood agent who handled bit players and technical directors. Pease spent so much time writing letters to studio execs, damning them for engaging foreign players, that his agency blew up.

The end came when Paramount brought Sergei Eisenstein to this country. Pease sizzled and spent $20 for telegrams telling Jesse Lasky what he thought of him. Lasky never answered, but it gave Pease an idea. He started his movement in earnest, leaving Hollywood for Mass., the cradle of liberty.

When P. G. Wodehouse, the English author, arrived at Metro he turned down an office, requesting only a comfortable chair and table in some quiet spot on the lot. A secluded nook on an unused stage was found for the writer, who claimed he could think better in that sort of atmosphere.

A couple of days later Wodehouse, returning from lunch, found his props gone. Seems that a prop boy, not knowing anything about the writer's presence on the deserted stage, removed the chair and table to the prop house. Wodehouse, thinking he was framed, has not done any work on the lot since. He does all his writing at home now.

Liberty Productions may roadshow "The Mad Parade," story of femmes in war made under the title "Women Like Men."

Story was written in play form by Gertrude Orr and Doris Maloy but they sold it direct for films without legit production. Authors got $1,500. A legit production is now planned, but too late to mean much to the femme writers.

Another play on similar lines is "Women Without Men," produced as a one-acter at the Writers Club in December. William Cowan and Lenore Coffee are building it into three acts for public presentation.

Although the field of foreign films is growing more profitable, distributors of these films continue to be dangerously careless in the editing of their pictures.

Last week another German picture was shown in New York with subtitles hurriedly gotten together and even misspelled in several instances. The week previous the same thing was seen in the French titles of another film. It is a tough handicap for an idea struggling to get a finger hold.

RKO-Pathe will soon start selling the series of eight golf shorts it made with Johnny Farrell in Florida, beating Warners to the field with the Bobby Jones one-reelers. Pathe similarly scored a scoop with its Knute Rockne football shorts last year.

The Notre Dame coach is now going to do a series for U. Pathe couldn't see the heavy salary demanded by Rockne this year. On shorts it made last season, the average cost, including Rockne's salary, was $7,500, with the football reels grossing anywhere from $40,000 to $50,000.

"Hells Angels," playing a neighborhood Warner house on the coast, had the kids sitting through it twice and more, getting in early and parking for the day.

Division manager finally hit on the idea of easing out the youngsters by circulating among them and asking, "Have you seen the picture twice yet?"

Kids naively admitted: "No. I only saw it once, mister," which was the cue for the manager to steer them outside.

Law suits to recover moneys allegedly wrongly spent may eventually be brought by the remaining Pathe company, arising out of its studio affairs before the Pathe studio and other assets were sold to R-K-O.

There's considerable inside talk along those lines on money and other matters in connection with Pathe, before the sale. Any legal action will probably be determined by Jos. P. Kennedy, although Kennedy is now inactive in Pathe. These matters though are reported to have had an effect on Kennedy in more than the mere money way.

Fox Theatres is continuing with poster advertising, but on a closer basis. This is due to either a contractual condition or otherwise, but house managers all over the Fox circuits have been cautioned to make surveys of billboard sites.

The order comes after a survey by execs showing the company had been paying for around 30 sites that may not have been existent.

Hereafter the management proposes to managers that special men be assigned to check on all sign boards and report.

A suggestion to turn over excess legit theatres in New York and outside, these theatres to be used as film houses, has been made to the Shuberts and Erlangers, from report. Proposal is based on the presumption these two circuits will pool their realty holdings.

Only exhib name mentioned is Harold Franklin, at present organizing a film circuit, although others are said to be considered in the proposal. Other theatres, among them the Brandts, would consider taking over the theatres for film exhibition, it is claimed.

The way grosses have been jumping lately at the Paramount, L. A., and building steadily even when they wouldn't buy the picture, determined Publix to keep Jack Partington stationed on the Coast to build up and augment the incoming Publix units when they hit L. A. Partington also stages a production overture, the combination of which, as part of the ballyhoo that the "Paramount is the home of the New York stage shows," indicates that they're going for flesh in California.

Paramount has its own system of "grading" writers, which is based on how much of their work actually gets to the screen. When contract renewals come up, the execs figure out how many titles, ideas and scripts of the writers got onto film.

One femme who rattled the typewriter from morning till night was thought to be going over fine with execs. When the sum total of her efforts was added up, she was given credit for one title, later changed.

Under present booking contracts, unless mutually dissolved, Warner houses can't completely discard the Publix presentation units until November, 1931. Warner's decision to book its own stage shows for Indianapolis, immediately following expiration of the Publix contract there recently, was an indication it would prefer to elsewhere.

Newark, Jersey City, Philadelphia, St. Louis and Pittsburgh are the remaining Warner presentation spots playing Publix units.

Since announcement that Bobby Jones would do a series of instructional golf pictures for Warners, the Atlanta wizard has shown what fan mail means.

Most of the letters are from the dub fraternity, who feel that they can get something out of a letter. Mail, for the most part, tells Jones of the writers' particular weak spot in the dub's game and asks the champ if he will please stress this particular phase in his pictures.

Warners' relations with Louis Gerard Pacent, manufacturer of the first indie talker equipment which figured in the Brothers' private litigation with Western Electric, still undecided, are in the light again.

This time they surround A. Wooley, asst. mgr. in the Vitaphone Corporation. Wooley holds an executive post now with Pacent. Formerly he was in on all of the moves made by George Quigley, Vitaphone's lawyer and overseer, who in turn is close with Pacent.

With Wallace Beery, former Paramount b. o. attraction, now well built up by Metro, the company is concentrating on Adolphe Menjou in an attempt to return him to star rating. The process with Metro is slow and with care, through placement of Menjou, as with Beery, alongside of people already built up on the Metro list.

After some foreign version work and a featured part in Par's "Morocco," Metro gave Menjou a contract.

Imported from the stage by Fox and not getting the breaks she thought she deserved, Noel Francis requested release from contract. Studio refused. Later Miss Francis asked again and this time, after a crying spell, the execs tore up the agreement.

Rodio spotted her in "Bachelor Apartments," and liking her work, is putting her into a bigger part in "Waiting at the Church." There's also talk of a contract.

In the 10 months "Journey's End" has been playing, it has grossed slightly under $2,000,000 in this country and England. Cost of production reported at $280,000.

Of the total production cost, $80,000 was the purchase price of the play and $40,000 and $30,000 went to Colin Clive, the star, and James Whale, the director, respectively. Less than $100,000 was actually spent on the shooting.

It's cheaper to keep theatres open than closed. Paramount-Publix reports experimentation in this direction during the recent holidays, when it darkened 38 of its poorest box offices throughout the country. They have all been re-lighted since and will stay that way, it is declared.

Certain houses in the circuit are always dark, temporarily and otherwise. It is stated officially that this number rarely exceeds 50, about the current figure.

Elliott's Top Heavy Producing Pyramid Crashes; 4 Shows Quit

Excess ambition is indicated as one reason why James W. Elliott's production activities hit a snag. He proposed to present four shows in rapid succession, in fact, all were being readied at the same time. Three have closed and the fourth was stopped in rehearsal.

"Hobo," which came in from Atlantic City, touted a good thing, stopped Saturday night at the Morosco, after playing four days. Little business after negative notices. In Newark "Zero Hour" was taken off on the same night. That had been reported a bad boy. Elliot had bowed back into show business with "She Means Business," which lasted one week recently at the Ritz. "Strong Stuff" was in rehearsal, but when Elliott failed to post the salary bond, Equity stepped in last Friday and called the people out.

Payments Delayed

Elliott had filed a $10,000 surety bond with Equity covering the first three shows. Players in "Hobo," even including the extra people engaged at $12.50 weekly, received checks Saturday night on the Bank of Sicily Trust Co., 487 Broadway. They were unable to cash them Monday morning. An official of the bank stated that a check had been deposited to Elliott's credit by a bonding company, but it was drawn on a Chicago bank and it would take from a week to 10 days for the funds to be available.

Alice Brady, who was starred in "Zero Hour," received a check for $1,500, which rubbered. The payoff for that show Saturday was reported similarly. Elliott stated that enough funds would soon be available to pay all claims and to finance his production activities.

It is understood that Elliott sold certain interests in his show enterprises, one investment of $10,000 applying to the first three shows mentioned, 33 1-3% for each. Similar deals may have been made.

Elliott was first identified on Broadway as principal backer of "The Gorilla," which made money. After quitting stock selling and his "Business Builders" office, he produced "Castles In The Air," which made a run in Chicago and was supposed to have clicked later on Broadway (Selwyn). The late Jack MacMahon was supposed to have a piece of "Castles." His last previous legit production try was short run show in which John Meehan was interested.

Elliott has been using the Tavern as his office for the past 10 weeks. He planned taking offices in the Harris theatre building last Monday.

Aristophanes' "Lizzy" For Quick Coast Try

Hollywood, Feb. 17.

Hollywood is going to take the edge off "Lysistrata," the road company of which plays the Los Angeles Biltmore in April.

A version of "Lysistrata" after Aristophanes, not Gilbert Seldes, goes into the Playshop (Vine street little theatre), Feb. 28, for 10 performances. Ora Carew takes the name; Gertrude Astor, Florence Baer and Lou Phillips in other parts.

Elliott Duvey, who will direct, is adapting the Greek play with Al Ray. Basic material is one-act version which they are expanding to three.

Ratoff Squaring Up

Claims brought by cast of western company of "Kibitzer," produced on the coast by Gregory Ratoff, have been settled with checks being mailed by Equity Saturday (14.) Ratoff produced the show for a short run last summer, with money due the troupe for the last week's salary.

Ratoff is still to settle transportation and charges on "Candleweight" toured by him, that settlement due shortly. Producer is now in Chicago, where he will open "On With The Dance," April 5, in a downtown house.

Stock Out of Wheeling

Fairmount, W. Va., Feb. 9.

Virginia theatre at Wheeling has closed for alterations. It had been playing dramatic stock.

CHICAGO PRECAUTIONS

Pay Off Cast Nightly to Minimize Stick-up Lure

Reports from Chcago state that some shows are taking extraordinary precautions to defeat bandit raids on box offices. "Sketch Book," at the Grand, is said to be paying off the players each night, in that way leaving less money on hand or to be deposited in bank.

Two cops with drawn guns guard the box office during the evening ticket sale and count-up. These measures followed the two-time stick-up in which the receipts of "Lysistrata" were taken.

2 SHOWS HOLDING OUT TICKETS ON BROKERS

Although the Theatre League is out of the ticket situation, there is a certain dissatisfaction among the brokers and agencies. The principal squawk appears to concern two shows which, to get good locations, the brokers must pay a gratuity of $2 per ticket.

Brokers say even with high prices made necessary because of that, their share is only $1 after the government gets its 50% of excess over 75c.

On the managerial end the answer is that brokers are not compelled to buy.

The agencies appear to have overbought on "America's Sweetheart," touted a sure thing from the opening point, Pittsburgh. Demand has been quite under that for a real hit. Brokers hooked with a 16-week buy for "Sweetheart." Several agencies were shut out of the "Sweetheart" buy. After the premiere a re-allotment was made, at least one agency seeking fewer tickets. When tickets were offered those agencies which had been ignored, they refused to buy.

Edge for McBride's

It was claimed that an advantage has been given McBride's in the matter of the "Sweetheart" buy, that agency being given tickets on sale (regulars) the first week. That gave rise to criticism by other agencies. McBride's, because of its distribution status, is said to make smiliar ticket arrangements for most shows.

Joe Leblang and his Postal branch are reported having declared off of future buys, although he has contracted for several. The Leblang office maintains because of its 50c. premium, it cannot afford to have unsold tickets on its hands. Heretofore when other brokers were stuck with unsold tickets, they would dump them into Leblang's cut rate office and save a part of the cost. Leblang made money on such sales. He now has his own buys and unsold tickets.

Most buys provide for a 10% return. In the case of "Sweetheart," it is outright. That is why, with the demand not up to expectations, the brokers appear annoyed.

Suit Over Black-Out

Claiming that Lew Leslie used one of her black-out skits in the first edition of "Blackbirds" for which he has failed to pay her royalties, Tuskie Gladys Payne, has started suit in the Municipal Court, New York, asking judgment damages of $1,000. The plaintiff claims she submitted a skit to Leslie in April, 1928, and it was accepted and used by him in "Blackbirds of 1928."

Leslie, through his attorney, Julius Kendler, denied having ever seen Miss Payne's script and the black-out in the show with a similar idea was written by another writer. Judge Dineen reserved decision in the case.

Echo of a Headache

The Chanin Theatres Corporation has filed suit in the New York Supreme Court against Carl Reed for $7,889 because he had the Biltmore theatre under contract for two weeks last fall for the Indian company which failed to open.

The complaint asks $2,889 for services, materials, etc., in connection with the engagement, and for $5,000 as the reasonable value of the theatre during the two weeks it was closed.

Mustaches by Freight

Chicago, Feb. 17.

Scenery and properties for Mrs. Fiske's "Becky Sharp," current at the Blackstone were shipped from New York.

On arrival several pieces, including the mustaches for Rawdon and Crawley were missing. Ed Wappler, manager of the house, wired the New York warehouse requesting the missing pieces. The telegram answer he received read:

"Rawdon and Crawley mustaches coming fast freight."

ZIEGGY BOOK MUSICAL BLOCKS OTHER VENTURE

Zieggy's next will be a book musical by Murray, Trivers and Oakland, new writing trio. He closed for the script Monday with Arthur Klein, who has had it for about six months with plans to produce it himself.

Reported Zieggy-Klein understanding is that the latter will have no hand in producing the show.

This sets aside Ziegfeld's other stage plans, among them the "Follies" and a six weeks' revival of "Show Boat," with the original cast at the New Amsterdam, New York. Lack of response from the players to the producer's wires about the "Show Boat" proposition was said to have caused Zieggy to drop the idea.

The Ziegfeld book show probably will be spotted at the producer's namesake theatre.

New Amsterdam is assured of occupation into the summer, anyway, following George Tyler's revival there in March of "The Honorable Crichton." This piece will have to quit or move by June 1, the date set for opening of the forthcoming Max Gordon-Erlanger musical.

Stock from Maine Wins In Dallas Jinx House

Dallas, Feb. 17.

Big surprise is James Hayden and the Showhouse. Hayden, fresh from Portland, Me., blew in last month to take a shot on the legit stand, a jinx house for last eight years. Looked like tough proposition. For his opener "Apron Strings" drew $3,200, just a hundred off the nut. Second week better with $3,600, and, for the third, "Dracula" netted stand new record, $4,200. Since then averaging around $4,000.

The Showhouse (formerly Circle) never made money. Couple weeks ago imported Glenn Hunter to strengthen cast including Ella Etheridge, Sam Flint, Sara Haden, Florence Keady. House runs on $1 top with three weekyl four-bit mats.

Civic Rep Reported in Deal for the Hampden

Eva Le Gallienne, who closes her Civic Repertory on 14th street next May, is reported in a deal to take over the Hampden 63rd Street on Broadway when she reopens her rep company in 1932. Plan is said to include the renaming of the house, owned by RKO, to the Eva Le Gallienne.

Miss Le Gallienne's announcement of the 14th Street closing carried a line about "a surprise." Taking over the Hampden for her company is considered as being the surprise mentioned.

PORTLAND STOCK MOVING?

Portland, Me., Feb. 17.

Indications are that Jefferson Stock will fold within two weeks, and possibly locate at Lewiston. Patronage has fallen off sharply, despite good shows and good company.

If action goes through, it will mark the second time in five months, stock has closed at the Jefferson.

Kettering Play March 5

Chicago, Feb. 17.

Guy Bates Post in new Ralph Kettering production "A Lady in Pawn" penciled in for tryout date at the Powers, Grand Rapids, Mich., opening March 5 and staying three days.

Due to open subsequently at the Adelphi here.

Paramount Stars in B'way Plays Are Expected for Spring Tryouts

Picture stars for Broadway stage plays, it is now thought, are a certainty. At the outset those stars are figured as coming from the Paramount lot in plays produced by the Ray Minor Corp.

Legit men claim Par's move of organizing a play producing company, as well as the thought of star usage, is one that will be ultimately followed by other major picture producers.

Business done by Rod La Rocque and Vilma Banky, touring for Arch Selwyn in "Cherries Are Ripe" is offered as proof of stars as a legit stimulator. That Colleen Moore, Lois Moran, Alma Rubens, and Basil Rathbone in legit plays did little is explained by those players either being in pale roles or not well enough known. Miss Rubens has since died.

Par's known plans now include production of several spring tryouts. These plays may be tried out in tests to establish their value both as scripts for Paramount stars and their worth as picture material.

Other plays may be bought or the Paramount interests in the Charles Frohman legit office.

CHI OPERA DEFICIT

Largest in History, $700,000—Assessments

Chicago, Feb. 17.

Chicago Civic Opera Co. will shortly announce the 1930-31 deficit as running around $700,000. Sum exceeds, by $250,000, any previous season's red ink record.

Every guarantor will be called upon for the full amount of his pledge, the first time in the history of Chi's opera these guarantors have been requested to dig in for the full amount.

BOTH WARRING STOCKS AT ST. LOUIS PROSPER

St. Louis, Feb. 17.

There's a real fight on here between the two stock companies. The Empress thrived for years, until the Skourases bought the building and closed it. Then last year Mary Hart leased the Orpheum. She had fine sailing all season and had things all to herself last fall until Christmas.

At Christmas time the Skouras Brothers, who had been keeping the Grand Central dark since the musicians strike, brought in their own company there and named them the Grand Central Players. They announced that, in conjunction with Warners, they would have guest stars from time to time and would develop talent here to use in Warner pictures. Since then it has been nip and tuck.

So far, both houses have fared very well. They have a $1 top and sellouts are frequent. But competition is getting keen and the fans are benefitting. Both houses are bringing in important stars, and are showing New York hits right off the bat. One week after "Street Scene" closed at the Shubert-Rialto, Mary Hart bought the scenery, etc., and hired 16 of the cast for her outfit. Grand Central came right back with "Strictly Dishonorable," a week after it played at the American downtown. And the stock troup was strengthened by a few of the originals.

Last week the Orpheum had Blanche Ring in "Ladies of the Jury." The Grand Central had Wally Ford in his own role in "Broadway." Both shows clicked and the fight still rages.

Now comes the news that Miss Hart has hired Letty Bronson to play the lead in "Many a Slip," opening at the Orpheum Feb. 22.

Salvaged Show Clicks

When the road business was at the worst of the dumps recently, Irving Miller, Negro show producer, brought his "Brownskin Models" back to Harlem and disbanded the company.

Meanwhile Miller had sent a floor show to a Cleveland hotel, where it had hard luck and salaries were unpaid. Miller hopped there, added some people and took it out as a road show, playing the central T. O. B. A. time.

The show then opened in Columbus, O., went to Indianapolis and will now play Chi, Detroit and other towns.

Coast Team's Musical

Hollywood, Feb. 17.

Edwin Albertson, son of Lillian Albertson Macloon, Coast producer, has written a new musical show with Leonard Levinson, which the pair contemplate taking to New York soon.

Young Albertson did the tunes to Levinson's lyrics, both collaborating on the book.

Stock Beats Road Co.

Pittsburgh, Feb. 17.

"Up Pops the Devil," which Alvin has been plugging for an early showing, has been released for stock instead, and George Sharp Players are to present it next week at the Pitt. The Broadway play had been penciled into the Alvin for a March attraction.

Unlikely that the road cast will get here now if Sharp shows it first.

Rich Collegian Makes Salt Lake Stock Pay

Salt Lake, Feb. 17.

The Hale-Munier Players, only local stock, now in their seventh week at the Playhouse, seem to be making both ends meet.

Company is owned by young Randolph Hale, of the San Francisco Hales (Hale Brothers Department Store, Broadcasting station KPO, etc). Ferdinand Munier, old legit head, and for past three years general director of Duffy Players on the coast, is Hale's partner and director.

Although a money-experience combo, Hale is doing excellent work in the weekly productions. He is rapidly becoming a favorite with the local fans. Two years out of Harvard, Hale steered clear of family's business interests and went with Duffy. This is his first experience on the money side of the show biz. He personally manages and watches details.

Last week David K. Edwards was added to staff as resident manager. Edwards for years was with old L. Marcus Enterprises.

Theatre Guild Shifts To Illinois in Chicago

Chicago, Feb. 17.

Theatre Guild takes possession of the Illinois for a nine-week stay beginning March 9. Will first do "The Lonely Way," following this up with "Elizabeth, the Queen" and "Green Grow the Lilacs," each for a triple-week stretch.

On previous appearances the Guild occupied the Blackstone. When Tracy Drake, owner of the house, relieved the Erlanger office and Harry Powers of the lease obligation for one year and assumed the Blackstone's operation for that trial period, he failed to make the booking of the Guild productions into his theatre one of the release conditions, allowing Erlanger office to shift the Guild to one of its other houses.

Green Room "At Home"

The Green Room Club has a new home, now being quartered in the NVA clubhouse. They will celebrate the move with a dinner reception to Maurice Chevalier March 7.

When the Green Roomers lost their clubhouse on 47th street two years ago, they engaged several rooms and carried on. By going into the NVA certain overhead charges are done away with. However, each of the 70 surviving Green Roomers pays the NVA $25 a year, besides the club's own dues.

There's a Title!

Harry Moses, legit backer and co-producer with Metro and Herman Shumlin of "Grand Hotel," has acquired "Potter's Field," by Paul Green. Moses will produce the play next season.

"Field" was acquired after an option held by Sidney Ross had expired. Previous to Ross' ownership the Guild also had a option on the piece.

DRAKE BACKS ROAD TRY

$2 Truth Telling Rajah Does Well On Air, by Mail and in Theatre

With a heavy thud, New York has fallen for another bailyhoo. It's by Rajah Raboid at the Belmont on 48th street, New York. He's been there for six weeks. Monday (16) Rajah moved into the Eltinge on 42nd street.

Weekly grosses at the Belmont seating 550 were about $6,000, coming from old and young women. Rajah's business keeps four or five young women answering letters. Those letters each contain $2 sent by the writer to be told the truth by mail, as well as to get a free admish for the Rajah's show. That $2 is split between the Prof and the theatre.

Raj also answers questions after the show. He answers any and lots. Besides selling books about something for $1.

Radio Draw

He also sells "lucky charms." And "crystals" for $10 a throw. Both are lucky—for Rajah.

About seven weeks ago the $2 truth teller tried to secure a legit theatre in New York. No one listened to him or his manager, Henry Soper, until Lee Kugel, of the Belmont, gambled, and has kept his theatre full ever since.

Most trade is attributed to the radio. Raj warbles daily over it. He spends about $150 a week in the legit theatre advertising box in the New York dailies.

Stage Turn

As his stage turn at the Eltinge the Rajah does an hour of crystal gazing as the second act of the entertainment. First and third act are padded out by La Follette, whose billing is "The Man of Many Faces," and whose specialty is false bottom magic.

A good-looking blonde is the Rajah's audience assistant, picking up written messages from the customers and nicely coding the boss. Only when she switches from "Answer if you can" to "Answer, please," or to another slight word change or voice inflection does the code sound standard. Otherwise the Rajah seems to have an ingenious info arrangement.

At the half-way the girl leaves the audience and the Rajah does his reading and answering by "mental telepathy." This is more convincing and perhaps would be even more so should he spot the girl on the stage in front of the audience. Someone else could handle it as easily from the rear or sides, as when the girl left the audience, about 75% of the questions written out and handed to her remained unanswered.

Raboid's diction is too Yankee to completely carry the Hindu impersonation. His make-up is bizarre and crystal ball manipulating quite compelling. But the snap and attitude of certainty in delivery are most impressive of all the angles to the ladies.

Outfit is inexpensively hooked up at the Eltinge. Raboid uses the girl only. La Follette carries about eight people, all stooges but his boy assistant, with two girls for most of the disappearing.

Four-piece affair in the pit for accompaniment and additional small town flavor. As a stage attraction this troupe would be better off outside New York. It's strictly bucolic. Radio connection probably makes it New York.

Eltinge lower floor held about half of capacity Monday night, with probably 75% or more in on paper, either Raboid's 50-50 house split radio ducats or oakleys. The box office was as busy as a fur store in the summer time.

Film's $2,500 for Shumlin

Lynn Farnol, p.a. for Samuel Goldwyn, leaves for Hollywood March 5. Herman Shumlin, legit producer, and Gabrielle Schanell, Paris fashion expert, both engaged by Goldwyn, will accompany him.

Shumlin's salary with Goldwyn is reported at $2,500 weekly.

Ethical Stechan

Hollywood, Feb. 17.

Only playwright on two continents who can't get a reading from the Civic Repertory theatre is H. O. Stechan, author of a drama about Paul called "The Great Apostle."

Rep's play-reading committee is H. O. Stechan, a very ethical man.

BATTLE UP ON CENSOR BILL

The Mastick bill framed to create state stage censorship in New York comes up before the Codes Committee at Albany this week. Expected to be present in opposition are representatives of the Theatre League, acting for the managers, Equity and the Dramatists' Guild, also of the Civil Liberties Union which has joined in the anti-censorship fight. The latter organization has appointed a committee of 100 to oppose the measure and also to work for a repeal of the Wales Padlock law.

The Theatre League recently sent out a questionnaire with the idea of testing the sentiment toward stage censorship. Dr. Henry Moskowitz of the League stated that not one answer favored the proposed law.

Next week the Langdon Post bill which would amend the Wales law and which would immunize actors from arrest or responsibility in cases of alleged immoral performances, will come up for consideration.

General attitude of groups opposing censorship is that there are plenty of laws to control the stage.

Film Extras on Stages

Film extras, according to a legit caster, have taken a small piece out of the latter's biz, which has been no great shakes this season. Caster claims extras in "Privilege Car" in rehearsals are from pictures, same as those in "Hobo" (also stage) at the Morosco.

Reason given is that the film mobbers don't wait for instructions to go to such and such a place when a legit job is in the wind. Stage extras usually wait for the caster's okay before trying to land.

Wintz Takes Chi Cort; Bids for Blackstone

Chicago, Feb. 17.

George E. Wintz takes over the Cort theatre here March 1. He will begin by producing "Apron Strings" immediately, to be followed by "Broken Dishes" and "It Never Rains." Cort has been dark since last June.

At the present time Wintz has "Jonesy" at the Playhouse. He has also approached Tracy Drake with a view to taking over the Blackstone for the summer months with repertoire for a hit piece. Drake, although no papers have been signed, has indicated he is friendly to the idea.

Wintz, until this season, has had a number of touring musical comedies, chiefly in the South. He will now center his activities on Chicago and hopes to produced later for the road.

Film Names for No. 2 "X"

A Chicago company of "Dr. X," mystery at the Hudson, will shortly be cast by the Brandts. Show opened last week.

Present plans call for the cast to be headed by Warner Oland and Louise Fazenda, from pictures.

WINGFIELD HAS 15-WEEK ROUTE

Hotel Man Enthused, Plans to Send 10 Independent Productions on Road in Midwest Next Season—Testing Now with Mrs. Fiske—Believe Corn Belt Avid for Drama

STAGEHAND PROBLEM

Chicago, Feb. 17.

With less than two months' experience with theatre operation on his own, Tracy Drake, owner of the Blackstone theatre and adjoining hotel of the same name, has decided to spread out as a legit impresario by underwriting Jim Wingfield, dean of freelance midwest legit bookers, in a new roadshow project.

Independent producers, under the Drake-Wingfield plan, will be offered an outright buy for their productions intact for roadshowing in specified middlewest states or a guarantee of ten to 20 weeks on a lump sum basis covering the ten and a sharing arrangement on the remaining time. This exclusive of a four to eight-week pre-run at the Blackstone, Chicago.

To date Wingfield has almost 15 weeks of week, three-night, two-night and one-night stands lined up, and the newly-formed circuit is scheduled to make its debut when Mrs. Fiske and her "Ladies of the Jury" company, current at the Blackstone, open at the Illinois in Bloomington Feb. 23. Arthur Hopkins' "Torch Song," replacing Mrs. Fiske Feb. 22, contracted as second show to make the Drake-Wingfield tour.

Sold on the idea that the road is due for a healthy revival the coming season, Drake has given his manager, Ed Wapler, and Wingfield carte blanche in dickering with independent producers for at least ten shows to fill the Blackstone and then go on tour through Illinois, Indiana, Iowa, Wisconsin and Minnesota.

As a special inducement, producers are assured a four-week stay at the Blackstone on a weekly guarantee for that period and a generous cut on the holdever intake. It's the Drake and Wingfield idea to confine their roadshowing activities to dramatic shows with one or two sets only so as to, particularly,

(Continued on page 68)

New Coast Production Tries Run Into Jams

Hollywood, Feb. 17.

Rehearsals of "Terrific Street" were called off Monday (16) when the mysterious backer of Vidadee Productions failed to post a bond for the cast. Show was to open Sunday (22) at the Figuroa Playhouse.

Oliver Morosco and another set of mysterious angels using the name Heliver, Ltd., will be held responsible by Equity for salaries due on the "Between the Covers" company, Morosco's New Year's comeback attempt at the Biltmore. Bond posted to vorer the entire troupe was attached by Raymond Hatton in an individual suit.

Burke Coast Dates

Los Angeles, Feb. 17.

Belasco and Curran have closed with Billie Burke to come out here in "The Vinegar Tree" following her current New York engagement with another show.

Opening slated for Frisco first.

'New Yorkers' with $42,000 Wkly. Gross Gets Actors in It to Take 25% Cut

Gold Case in Hock

A pawn shop has a gold cigaret case upon which is inscribed: "To My Favorite Star," signed A. H. Woods.

A detective told the showman about it, thinking he might want to reclaim the apparently stolen object. However, Woods cannot recall to whom he gave the case.

ERLANGER AND SHUBERT DEAL CLOSING?

Chicago, Feb. 17.

Presence in New York this week of Wymeth Kirkland, high priced Chicago attorney, has led to a report he is working on the closing of the reported Erlanger-Shubert affiliation.

Kirkland is of the Loop's firm of Kirkland, Patterson, Fleming & Green. It is reported their fee for the legit handling will be around $500,000.

Kirkland is said to have been in St. Louis and one or two other cities in reference to the impending deal.

2 PHILLY LEGITS OUT WITH ROAD SHOW FILMS

Philadelphia, Feb. 17.

Two of Philly's legit houses went picture last week with a strong possibility that neither will book any more regular shows this season at any rate.

First to announce was the Chestnut Street Opera House, which gets "Trader Horn," on a roadshow policy, starting next Monday, the 23rd. House has often used pictures and has been successful with many, most recent being "All Quiet," which bested the heat last summer for a long run. Early last week, a German picture was mentioned for the Chestnut, but on Wednesday, "Trader Horn" was announced. German pictures have fared miserably at the little, arty theatres here. A $1.50 top will be used for the new policy at the Chestnut.

On Friday news arrived that Charlie Chaplin's "City Lights" would play the Erlanger, starting on Friday of this week. Opening night will have a $2 top and reserved seats, but thereafter there will be a grind policy and a $1 top, with shows starting at 9 a. m., early for Philly. Booking is not on a rental, but on a percentage basis with Erlanger office, which has the house. "City Lights" was previously rumored for Locust, Shubert, Aldine and Chestnut.

The wiseacres here are saying that "Trader Horn" will have tough sledding on roadshow basis, especially with Chaplin picture against it at popular scale. Keith's won't help any by bringing in Schoedsack's "Rango" and featuring the animal and native stuff. On the other hand, the Chestnut has often proved itself a good house for roadshow pictures.

The Erlanger has only had four or five legitimate bookings this season, two of them ("Sweet Adeline" and "Three's A Crowd") successful and has been dark the rest of the time.

Digges in 2 More Film Films

Hollywood, Feb. 17.

Dudley Digges, on the Warner lot for one picture, will be held for two more. Digges is from legit in the east.

Broadway's biggest grosser among legit shows this season and the most consistent high grossing in several, Ray Goetz's "The New Yorkers," is losing money. The musical can't get by on a weekly box office income unless exceeding $40,000.

At a meeting Monday its backers were forced to ask the entire cast to accept a 25% salary cut for an indefinite period, or witness the show's closing.

"The New Yorkers" through its large money cast and abnormal salary list is costing $42,000 a week to operate. Last week's gross was $400 under that figure.

Salaries alone amount to approximately $30,000 a week. Cost of the theatre rental adds another $12,500. House is Moss' New Broadway, formerly the Colony, at Broadway and 53d street.

Goetz' backers were said to have placed $200,000 at his disposal for production. It was reported in their complaints the heavy salary and theatre hook-up precluded any chance for return of the investment, let alone a profit, caused the salary cut matter to be broached to the players this week.

In the cast are Clayton, Jackson and Durante, Waring's Pennsylvanians (band), Hope Williams, Frances Williams, Charles King, Ann Pennington, Marie Cahill and Richard Carle. These are featured.

Cast Accepts 25% Cut

A counter-proposal from the cast, was for a 15% salary reduction for six weeks and final decision at the end of that time as to whether it would be worth while to continue. The producers insisted on the 25% cut on a plea that anything less would force the immediate closing of the piece.

The cut of 25%, however, was accepted by the principals, but orchestras of Fred Waring and Durante trio not included.

"The New Yorkers" in salaries and all around overhead is a freak of show business. Legit ventures that cannot operate on grosses of $40,000 and better are rare.

Jobless Benefits $22,500

Sunday night legit benefits for the unemployment fund will continue likely to the end of the season. Originally they had been planned for December only and then extended to February.

"Dr. X" benefits next Sunday (21) with "Mrs. Moonlight" and "Green Pastures" probably following. "Pastures" will not play Sunday night because of church opposition.

Benefits have established the fact that Sunday nights are best, with little business, except for hits, at matinees. Also found that most of this Sunday trade is transient, with little advance sale.

About $22,500 has now been raised so far by legits.

Yes, There Still Are Angels Along B'way

Legit has a new angel, one of the few new ones to crop up this season. Newest is Joseph Ornato, owner of a dancing studio, who has taken "The Chiseler" by Henry A. Rosendale and will finance and produce the piece himself. One of the cast will be May Renault, who is Mrs. Ornato.

Piece will start up shortly, with casting due for the end of this week.

Original plan to have "The Chiseler" produced by Ralph Kettering fell through. Kettering is producing another play, also by Rosendale.

Hollywood Rep's Next

Hollywood, Feb. 17.

"French Leave" by Reginald Barclay is next at the Civic Repertory Theatre here.

"Leave" follows Maurice Moscovitz in "Merchant of Venice," current.

German Gov't-Formed Parenna Vaudeville Agency Goes Floppo; Managers Prefer to Book Direct

Berlin, Feb. 5.

This year's series of meetings and conventions of economic associations was opened by the general meeting of the Internationale Varietetheatre Direktoren Verband (Association of International Variety Theatres Managers). Everything and everybody connected with the amusement industry is incorporated in this association, in which now the international groups of circus owners have been included.

Rarely have the European circuses been represented so amply as at this meeting in Berlin. The German circus was represented by Messrs. Sarasani, Paula Busch, Lorenz Hagenbeck, Krone, Savade, Capt. Schneider, Strassburger, Knie; the international circus was represented by Ernst Schuman, Stockholm; Depres of the Cirque d'Hiver, Paris; Beketov, Budapest; Bros. Schuman, London; Salomomski, Riga, and Orlando, Stockholm.

The Russian State circuses also participated, the State circuses being represented by the chief of the Soviet Russian Department of the State circuses, headed by R. Dankmann. The State circuses are the largest undertakings in the entertainment field in Russia. Their requirements for performers runs up into the thousands, and most of them are obtained through the German "Parenna" (German State Employment Department for Artists).

The president of the Ass'n of International Variety Theatre Managers, Jules Marx of the Berlin Scala concern, presided.

Don't Want It

The most difficult problem, the German employment agency Parenna, was not discussed in public, due to its uncertain position. One thing is certain, that during the nine months the Parenna has been in existence it has not justified the expectations of the German Reich, the employers or the employees. The number of variety theatre directors who will not avail themselves of the Parenna, but who prefer to engage their artists themselves, is increasing constantly. Recently several prominent agents, such as Schultz and Spadoni, joined the Parenna, but this indicates nothing, inasmuch as the new Reichs law forbids them to continue their activities. It is the lure of a commission which is missing.

The problem of decrease in salary is uppermost. Famous attractions do not need the intermediary of an agent, but it is the small artist who is affected by the decrease in salary. Sensational acts are indispensable for every large vaudeville and can enforce salary demands.

Also the question of the sketch permit which up to now no variety owner could obtain due to the concession law, will most likely be discussed in subsequent meetings. No decision was arrived at this meeting. In this respect there is a possibility that these regulations will be modified in order to help the entertainment trade which is struggling valiantly in these hard times.

With the financial difficulties under which the German Reich is struggling at present, there is little hope that amusement taxes will be decreased.

The secretary of the association, Josef Milos, reported that in Germany there exist today about 8,000 enterprises including variety, circus, cabaret and vaudeville-film. Statistics show that these enterprises have a total yearly turnover of about 600 million dollars, i.e., about 4% of the entire German income and employ a total of 290,000 people, of which about 40,000 are musicians and about 9,000 are performers in permanent positions.

Director Labriola from the Rhonacher Theatre in Vienna made a speech on white slavery and its suppression. Every police station, he said, had been instructed that when girls under age apply for a passport with the object of obtaining work at variety theatres, approval must first be obtained from the headquarters of the association. Director Labriola stated that two young dancers from Berlin had gotten into trouble in Belgrade and now all passports for girls under age are refused for the Balkan states.

"VERSAILLES" GOOD

German Play of Peace Congress Prospect for America

Bremen, Feb. 8.

"Versailles," by Emil Ludwig, is a great success at the Stadt theatre. Action is around the historical personalities of Wilson, Clemenceau, Lloyd George, Nansen and Pederewski. The play itself, due to its historical correctness, becomes a document and is thrilling from beginning to end. One feels that the author has devoted much time to the study of this subject; it gives a perfect and most interesting picture of the Versailles peace conferences. It would certainly interest the American public.

The play was well staged by Wilhelm Chmelnitzky. Hansjoachim Buttner as Clemenceau seems the French statesman himself.

SHOESTRINGERS IN PARIS KILLING LEGIT

Paris, Feb. 6.

The season's numerous legit flops can mostly be traced to the fact that most producers are doing anything but legit producing. Many are doing a kind of scalping at the expense of people who are itching to finance friendly playwrights or talent.

Result is that many former theatre goers now refuse to go to any show until it is a proven hit and, apart from pictures, look for entertainment in informal legit shows where a few singers and entertainers provide sure fire laughs in timely sketches of local interest.

Despite their name of "cabaret," such shows are different from night clubs. There are half a dozen of these in Paris doing a thriving business. Entertainment is wholly local.

At the present rate it looks as if France could use up as many plays as it can films. Flops are succeeding one another at the fastest tempo. Many theatres, before opening a show, know enough about its chances to start publicising the next.

The fault evidently lies with the producers and not with the public.

Dutch Bankruptcy

The Hague, Feb. 8.

A petition has been filed by creditors for a writ of bankruptcy of the Amsterdamsche Tooneel, managed by Verkade and Van Dalsum.

The alderman for Arts of Amsterdam has after ample discussion sanctioned the fusion of the two split companies so that the cast of the Amsterdamsche Tooneel re-enters the Koninklyk Nederlandsch Tooneel, but the managers and the stage-director de Meester have been left out.

The Amsterdamsche Tooneel is now wiped out but the technical staff, stage hands, electricians, etc., 40 in all, have appealed against the decision to the alderman in question against losing their job.

Main creditors are publicity agents and the Copyright Bureau for uncollected royalties on plays.

Griff, 70, Retires

London, Feb. 7.

Griff, 70-year-old clown, made his last appearance Jan. 30, at Ramono's and is now retiring.

He is probably the oldest clown in cabaret.

Thirty years ago he headed the bill at the Hippodrome. He was a friend of the late King Edward, and well known in the States.

Gold and Raye in Revue

London, Feb. 17.

Maidie and Ray return to the Savoy for a fortnight, opening March 2.

Gold and Raye open the same night in Cochran's revue at the Trocadero, set for the month.

Duplicate Fans

Hollywood, Feb. 17.

Picture stars receiving requests for fan photos from Spain on comparing notes find that most of the letters are the same.

Spanish fan mags are printing the letters in English, telling the fans to copy the letter as is and mail to their favorite star. Letter reads.

"Having seen you several times in the Moviegoer. Have pleased me. So much satisfied is I coul' obtain much photo in orde to admire you constantly.

"Yours respect. public."

One star received 30 letters so worded in one mail and decided it was a gag until she checked-up with another player who had received several of the same type.

Yankee in Tokyo 1st To Sing in Japanese And English on Disc

Tokio, Feb. 4.

For the first time in Japanese music, a foreigner has sung popular songs in Japanese for records. The songs are "Drunk Last Night" and "Show Me the Way to Go Home," and the recorder, Burton Crane, correspondent for "Variety," over here. Songs are sung half in English, half in Japanese and booked for April release. Columbia records.

Back in 1919 Crane got a job understudying a foghorn on the Maine coast. The nights he worked ships were wrecked on Greenland and the rockbound coasts of Kansas City, trying to keep away from Maine. Some years later, when he made a speech in the 2d Regiment Armory of the New Jersey National Guard, political friends bought him a Maxim silencer. It did little good. Rumor has it he made his Tokio records three blocks away from the microphone.

Columbia's idea (if any) seems to be something like this: Crane's translation into Japanese is supposed to be funny; the Japanese language he uses is funny without meaning to be; his accent is not too hot. On the whole, therefore, he's a triple threat and those whose eardrums can stand his songs are expected to enjoy them.

U. S. is okay. Record won't be released there.

POLAND

By Edward J. Kurylo

Warsaw, Feb. 5.

Artur Sliwinski was dismissed by the municipality. He was not a success as the general manager of the municipal theatres in Warsaw.

Lonsdale in Poland

In another municipal theatre were given a French play called "Exotic Cousine" without much of a success, then Lonsdale's "Sex-appeal," and next Kiedrzynski's comedy, "Don't Leave Me, Madame," which last was a success.

Teatr Nowy, the last of the municipal theatres successfully produced Bernard Shaw's "The New Marriage Agreement." Then again for the anniversary of the Polish insurrection "Warszawianka," by Wyspianski. The same play was produced by the Polish colony in New York City in 1909, when your correspondent played the principal part, here done by Mr. Szymanski.

In Schifman's theatres, for instance, in Teatr Polski were played: "The Women's House," a play of Sophie Nalkowska, very moral for all the characters are women; Childs Carpenter's "The Bachelor-Father;" French play by Romain Roland, "The Game of Love and Death," also "November Night," a dramatic play by Wyspianski. Madame Marie Therese Pierat of the Comedie Francaise offered comedies with her good French company.

In Schifman's Teatr Maly: "Fountain Pen," Hungarian comedy, then "Doctor Without a Home," clever work by Slonimski; Shaw's "Union Badly Matched," produced by Director Schifman; "Light-headed Sister," a revival of Perzynski's, which did well.

"Ateneum," private theatre under the direction of Jaracz, one of our best actors, is doing excellently.

Some artists without engagements have started on their own in a house called "Everybody's Theatre," with "The Journey's of the Devil to the Wedding."

Americans in Circus

The circus is a mixed show with some foreigners appearing. Two American numbers—Maurice and

(Continued on page 73)

French Circuits and Exhibs Are Up Against Many Operation Problems

Paris, Feb. 7.

Now that the first craze for talkers is over, exhibitors are encountering increasing difficulties with hard times ahead, necessitating restrictions on any kind of overhead which is not indispensable. The public has been disappointed in the quality of the talkers offered, resulting in Paris in increasingly numerous troubles during showings, and often in refunds. In the provinces business is falling far below expectations.

Unless some factor makes itself felt, the industry, more or less standardized in silent days, will become exceedingly hazardous.

Circuit managers acknowledge that charging the smaller provincial houses with part of the home office overhead is putting them in the red. Centralized management, depriving local house managers of individual booking possibilities, is also hurting in many cases. Circuit managers are now of opinion that circuits should be restricted to the best Paris stands and from 10 to 15 more important provincial theatres, but that the industry would generally benefit if the balance of the circuit returned to private ownership which can individually operate in a way following more closely the local taste and without having to share the heavy expenses of the circuit's general overhead.

Despite the increasing efforts made to organize the business in corporations producing, distributing and exhibiting, all men immediately concerned with the exhibition end agree that from the exhibitors' point of view talkers have thrown the industry into a chaotic condition, similar to that existing many years back.

ENGLISH ADV. HIT

Sales of Luxuries Cuts Into Newspaper Display Revenue

London, Feb. 6.

Trade depression in England is getting steadily more serious, especially in the luxury lines and department store sales.

Three leading London stores, Selfridge's, Swan & Edgar's and Gamages, have between them laid off around 1,200 girls in the last fortnight.

Meanwhile advertising revenues on the big dailies, which might be regarded as thermometers in judging the nation's spare cash, have taken another dip.

Practically all luxury advertising, such as auto announcements, tobacco, soaps and big store ads, have been dropped almost completely.

ALL U. S. ACTORS IN NEW SMALL PARIS THEATRE

Paris, Feb. 6.

Paris will soon see the opening of an American intimate theatre, whose prototype may be called the now deceased Provincetown theatre in New York.

Edward Titus, American publisher, is building the theatre on the left bank of the boulevard in Montparnasse. It will seat 300. One price, 60 francs ($2.40).

All plays will be in English, never before played. American actors will be imported from the States. The building will be ready for a first rehearsal about midsummer.

English Stage Co. Draws Legit Starvation Grosses

Cairo, Jan. 30.

The Forbes Russell English Comedy Company has left for Palestine. It played at the Alhambra, Alexandria and at the Kursaal here.

The first six days locally it hit a gross of $1,300 and the second week, $1,000. Evidencing the lack of support from the English-speaking residents in Egypt. Company capable artists including April Vivian, Grace Ray, Roma Carey, Victor Garland and George Groves Raines.

Herbert Clayton Dies

London, Feb. 17.

Herbert Clayton, 55, late of the firm of Clayton & Waller, died here Monday of bronchial pneumonia.

He had been suffering for less than a week.

Show Must Go On

Paris, Feb. 17.

One of the Fratellini brothers (clowns) not to cancel a performance arranged in provincial Lyons, left Paris a few hours before the arrival here of the body of his daughter who had died in Chemnitz a few days before.

The girl, Luisa Alberta Fratellini, 24, was herself a well-known acrobat, and had appeared in Paris a couple of months previous. She was the wife of Ernest Carre, son of a ring master.

Verne as French Operetta

Paris, Feb. 17.

The forthcoming colonial exhibition here is inducing producers to try the draw of colonial stuff. The Isola brothers will put on at the Sarah Bernhardt a specially written colonial operetta titled "Les Tribulations d'un Chinois en Chine" ("The misadventures of a Chinaman in China").

Play is after a novel by the late Jules Verne, with music by Guyon Verne, one of his nephews. Adaptation by Claude Farrere and Charles Mere.

Anne Croft's Divorce

London, Feb. 17.

Anne Croft has filed suit against Reginald Sharland for a divorce.

Soph in French

Paris, Feb. 17.

Sophie Tucker opens at the Empire Friday (20). She is rehearsing a special routine for Paris.

The Red Hot Mama is unwilling to risk using a French orchestra and has a colored orchestra in addition to her own accompanist.

She will do one number in French.

Hot Revue Big, Musical "Nut" Fair in Budapest

Budapest, Feb. 4.

"Stage Fright" ("Lampalaz"), a sort of missing link between a musical comedy and a vaudeville show, is one of the brightest and peppiest seen in a long time. Magyar Szinhaz is producing it, and it is a box office hit. It centers round a girl who gets stage fright on her wedding nights with two consecutive husbands, finally making up her mind to truly love the first of them.

No plot worth mentioning, but good spirits, good musical numbers, capital dancing by the two Latabar brothers, Hungarian boys just returned to their home town after vaudeville dates abroad, and temperamental acting by Hannah Honthy, leading woman with a sense of humor.

Book by Adorjan Stella is pretty hot, but not offensive here. A jazzy orchestra is conducted by the man who composed the score, in spectacular manner. He wields his baton, strums on the piano, tap dances in the aisle and leaps on the stage to join in a jig, in turns. Sandor Rozsnayi, the conductor-composer, has also traveled round the world in vaude during the last 20 years, but little known in his home town. Home for good now, he has made a name for himself over night.

New musical comedy at the Kiraly Szinhaz started less luckily. It is an adaptation from the American play, "The Poor Nut," turned into an operette, and titled "American Girls." Score has been compiled from well-known numbers of some 17 composers, most of them American, too. Ratkay, one of this city's leading comedians, has the leading part, and made a splendid impression.

None of the numbers selected for the score is overwhelming, and the cast just a fair average one, with the exception of Ratkay, who is always good. If a play doesn't click heavily these days, it has small chance of keeping above water. It must hit you in the eye to get to 50 performances. "Stage Fright" does, but "Poor Nut" probably won't.

Scotland Yard Trying to Check Gambling Craze Sweeping England

London, Feb. 7.

London police are at present driving against the current gambling fever sweeping the town. Cops spent the last couple of years cleaning out Soho.

Gambling in England is illegal except in private houses. Betting is not sanctioned except through the post. Sweepstakes and all forms of lottery are punishable.

Result of these laws, about as up to date as the Sunday Observance Act, has been the tremendous public interest in anything involving chance. The Irish Sweepstake, held last year, brought millions of dollars into Ireland out of England alone.

The latest Irish sweep, on the English Grand National to be run in March, is being widely supported throughout the country. Tickets, though officially illegal, are easy to get.

Nearly everybody either holds tickets or is selling them with no secrecy.

Less Spending

It means a considerable loss of spending money in this country. Efforts by English hospitals and charities to draw laws legalizing sweepstakes, so that they may secure a rakeoff on the gaming rage, have failed. Money is crossing to Ireland by the boatload.

Scotland Yard here has put its foot down on the sale of tickets. Something like a dozen prosecutions last week alone against persons who have sold the $2.50 chips.

One of the people sued is a film exhibitor in Birmingham who advertised the sale of tickets on his screen.

At the present moment the only place in London where you can't get Irish sweep tickets is at the Yard itself.

Sales Keep Up

Despite the summonses there has been little diminution of sales. Official estimates place the revenue of the sweep around $10,000,000.

From the point of view of the nite dives the drinking clubs have practically disappeared as a result of the Yard's intensive drive, but gaming clubs, somewhat off the central map, are thriving.

Many of the clubs have taken up positions along Thameside, west of town, where the better class outtown clubs are nearly all located.

At some of the road houses and riverside bungalows, where the joy seekers congregate, the stakes are higher than ever before.

3 PLAYS IN LONDON

All Lightweights — Arlen-Hackett's "Good Losers" Among Them

London, Feb. 17.

"Good Losers," by Michael Arlen and Walter Hackett, opening at the Whitehall last night (16), is an amusing but unconvincing comedy thriller with an excellent cast headed by Marion Lorne. Business situation in the theatre being what it is, there is a good deal of difficulty in forecasting its fate.

"The Call of the Sea," from the Spanish, played Sunday evening at the Lyceum club. It's a short drama. Because of its form it is not a commercial prospect.

The Stage Society's production last night (16) at the Prince of Wales of "Three Flats" is an imitation of the Tchekov style. Without wit or humor and does not shape up as a commercial venture either.

"The Man Who Pays the Piper" opening at St. Martin's, has to do with the psychological aspect of a domestic problem. It was written by a novelist and is in novel-like form. Follow it is impossible as a play. Closed at the end of the week (14), after four days.

"The Ninth Man" starting at the Prince of Wales was designed by the author, Frederick Jackson, as a thriller. It has some original ideas but in plot and motivation, outmoded. Extremely unlikely.

"The Gay Princess" opening at the Kingsway has the pattern of a spectacular musical comedy, but in the playing is a conventional farce with music. Politely received, but very unlikely.

"Rocklitz" Closed

London, Feb. 17.

"The Rocklitz" closed Saturday (14) at the Duke of York's.

VIENNA PLAY IN VERSE MAYBE O. K. IN VIENNA

Vienna, Feb. 17.

"Der Gang Zum Weiher" ("The Walk to the Pond"), newest play by Austria's 70-year-old novelist and playwright, Arthur Schnitzler, premiered brilliantly at the Burgtheatre. It is the literary highlight of the season.

Play probably reads better than it acts, though. It's written entirely in flowing verse, beautiful, but not too theatrical. The Burgtheatre, state-supported, can afford to do this sort of thing, but it's doubtful whether any one else would. That includes the Theatre Guild in New York.

Play is laid in 18th century. It concerns the budding fancies of a young girl who transfers her ideas from a statue near a pond to an aging poet and later for a young soldier, for whom the poet makes way by drowning himself in the pond.

CONDUCTOR DROPS DEAD WHILE IN PIT

Belgrade, Feb. 17.

Josip Rozhgjalovski, conductor at the Skoplje, dropped dead while conducting his orchestra for "Faust." The musicians had just completed the overture when their leader collapsed.

Orchestra continued to play for several minutes, all except those nearest to the stricken conductor who realized what had happened. Performance was promptly called off.

Rozhgjalovski formerly was the director of a conservatory of music here. His pupils took charge of his funeral.

LILLIAN LEITZEL DIES FROM FALL IN EUROPE

Copenhagen, Feb. 17.

Lillian Lietzel, aerialist, died in a hospital here Sunday (15) following a fall last Friday night while performing at the Valencia theatre.

During her performance, ending with a series of one-hand "planches," she fell from the webbing, a distance of 33 feet, striking the ring bank.

An obituary notice also appears in this issue.

U. S. FIGHT PROMOTER SHOOTS SELF IN PARIS

Paris, Feb. 17.

Losses resulting from the fiasco of the Brown-Bensa ring battle are believed to have been responsible for the attempt upon his own life of Charles Scriber, American promoter of the event.

Scriber tried to shoot himself and inflicted a wound that took him to the American hospital. It still may result fatally.

Comic Opera in Suburb Hit—Doing $7,500 Wkly

London, Feb. 17.

"Tantivy Towers," new comic opera at the Lyric, Hammersmith, has clicked in spite of the location, miles away from the West End. Piece is grossing $7,500, which is 50% velvet.

The management of the Phoenix is anxious to obtain the show for the West End, but there is no chance at present.

Jan Devos Dies

The Hague, Feb. 17.

Jan Devos, 75, one of Holland's most popular actors in his day, died here last week.

He retired 10 years ago. In spite of years of prosperity as a successful player he was without means.

PALLADIUM'S LIGHT BILL

Dancing Girls at Coliseum Show Promise

London, Feb. 17.

George Blanchines' group of 16 girls in interpretative dances did very well opening at the Coliseum, where the unit is to be a permanent feature. With a little further rehearsing and the ease that comes from work, the girls promise to become an excellent feature.

The new Palladium program is without an outstanding novelty and far below the house standard. The whole bill probably represents about $4,500.

It is headed by Emma Haig and George See, who did nicely in spite of mediocre material.

House was about 80% of capacity.

UNEMPLOYMENT SWEDE FILM MIS-AIMED

Stockhelm, Feb. 7.

An unusual Swedish picture was shown at the big Concert Hall in Stockholm. It is called "The Outcasts," a story of the unemployed. Different roles were fairly played by people who had never before posed before a camera. Scenes were taken among groups and masses of unemployed, bread lines and other occupations of inactivity.

The advance newspaper publicity had promised something quite different to the sugar sweet American luxury pictures. All imaginable human misfortunes were squeezed into the story of a family belonging to the unemployed.

The picture was produced with the view of arousing sympathy for the unemployed. To create sympathy for some certain thing, there must at least be something sympathetic about that thing.

The unemployed were pictured as utterly dull, without pluck and with absolute lack of personal initiative, simply people who, when they lost a job were supposed to be doomed forever. The chances to overcome the miseries that follow in the wake of more or less drawn-out unemployment do vary in different countries, but unemployment does not necessarily have to be permanent and as utterly hopeless as pictured in this story, and civilization in the form of machinery and modernized labor should not be blamed for it.

The release of a picture like this is hardly well timed. Sweden today can be counted among the rather prosperous countries of the world, able to take care of its unemployed.

Picture silent, accompanied by music. It is claimed to be the only picture of its kind in the world.

Direction by Matts A. Stenstrom. Produced by Irefilm, Stockholm. Likely to draw well among the Swedish working classes.

"Dreyfus" Starts Nothing

Paris, Feb. 17.

"Dreyfus," based on a French political sensation of many years ago, opened quietly at the Ambigu. Piece is a French adaptation of the German original, successful in Berlin.

Large force of police was on hand ready to quell any disturbance which was anticipated. The cops were fooled. Old political and racial passions appear to have been forgotten with the years.

The Ambigu management has bought the rights to the play from Camille F. Wyn. It had first been understood that Henry Torres, French lawyer, would write the adaptation. This was given up and the adaptation was written by Jacques Richepin. The Dreyfus family is raising no legal objection against production, but is anything but happy about it. It considers, however, that it is scoring, because Richepin, in authoring the play demonstrating Dreyfus' innocence is atoning for the attitude of his father, Jean Richepin.

Latter was one of Dreyfus' most active enemies. Contrary to Wyn's advice, German author's name appears in French publicity with that of Richepin. Wyn was of the opinion that it would be bad for the production here if German names appeared.

"Duchess" London's Newest Smash; Cochran Says $2 Top at Majesty's; "Song of Drum," at Lane, to $22,000

London, Feb. 17.

With six flops in as many weeks and several current attractions in the danger zone, early 1931 has set up a new legit flop record for the West End.

Exceptionally short runs have been marked up for "Frailties," four days; "Man Who Pays the Piper," five nights; "Colonel Satan," six nights; "The Rocklitz," nine nights, and "Bedrock," 10 nights.

Present line-up holds few hits. A number of shows are forcing runs with the idea of hanging on in the hope that an improvement may not be far away.

Last Week Grosses

Adelphi—"Evergreen," hit, doing $22,000.

Aldwych — "Mary the Girl" slumped following an accident which removed Tom Walls from the cast. Now around $8,000.

Cambridge—"Kong" doing $2,500, with overhead of $8,000. Due to vacate any day now.

Comedy—"Hawk Island," $2,500 for transplanted American melodrama novelty. Will terminate shortly.

Criterion—"After All," for first week of seven shows, $5,500. Last week improved $1,000 to $66,500 and looks like fair run.

Daly's—"Oh, Daddy," $9,000, slight profit.

Dominion — "Aladdin," nearly exhausted possibilities and around $15,000, with new Chaplin picture, "City Lights" and Chaplin himself in London for publicity value, set for first week in March. House has an insurance policy covering losses due to death in the royal family. With the death of the King's sister, management filed a claim. Insurance company opposed payment and lawsuit in prospect.

Drury Lane—"Song of the Drum" doing $22,000, profitable, but doesn't leave much to apply against original cost of the production, over $125,000.

Duchess—"Jane's Legacy," $4,000. With small operating cost represents profit.

Gaiety — "Blue Roses." Show showed net loss of $3,500 on first week. Whereupon George Clarke's salary was cut 50% and rest of cast took reduction of third. Piece now doing $9,000, an even break.

Garrick—"Almost a Honeymoon," $5,000 and in last fortnight with "My Wife's Family," old American farce, following.

Globe — "The Improper Duchess," $12,000, house record and represents one of London's current smashes. Play was turned down by most of London managers. Looks as though Maurice Browne has another "Journey's End" in point of profit return.

Haymarket — "Supply and Demand," down to $5,000, second flop in row for this ace house.

Hippodrome—"Maid of the Mountains," expensive revival, with house closed two weeks await the new Jack Buchanan show.

His Majesty's — "Bitter Sweet," $15,000 and still profitable. C. B. Cochran has just obtained consent of Joseph Benson, owner of house and associated with theatre lessees, to reduce stalls to $2, innovation. Cochran figures house should play to capacity at the new scale, which will open up a new clientele.

Lyceum—"Robinson Crusoe," $22,000, terminating Feb. 28, replaced by new musical starring Clarice Mayne, Charles Austin and Sidney Firman band.

Lyric—"Strange Interlude" started slowly around $6,000 with six shows weekly.

Piccadilly—"Folly to Be Wise" did $18,000, profit of $4,500.

Prince of Wales — "The Ninth Man" another flop, making it consistent performance for the house since "Journey's End" departed.

Royalty—"The Limping Man," $3,500 with low operating cost, marks up no loss. Transferring to Apollo.

Queen's—"Barretts of Wimpole Street" doing splendidly around $10,000.

Savoy—"Wonder Bar," $9,500 means slight profit.

St. Martin's—"The Man Who Pays the Piper," closed, with "The Lady in Waiting," current at Embassy, replacing. "The Piper" cast substituted.

Strand—"It's a Boy" still running along at $15,000, and taking down big profit.

Victoria Palace—"Chelsea Follies," $10,000 big surprise for house so far from beaten path.

Wyndham's—"Smoky Cell," $7,000.

Vaudeville—"The Bread Winner" closed 14. Final week $5,100. Revival of "The Circle" in a fortnight.

London Hip's Sound

London, Feb. 17.

London Hippodrome has contracted with Western Electric for wiring.

"EVERGREEN" TO B'WAY INTACT, COCHRAN PLAN

"Evergreen", the Rodgers and Hart musical comedy, current hit in London, will probably be brought to New York next season by Chas. B. Cochran, its English producer. Book is by Ben Levy. Max Gordon recently went to London to look at it with a view to importing it for New York, but decided against it because of size and expense. Script calls for a revolving stage and several other spectacle producing touches.

Cochran now plans to continue its run in London for about six months more, then moving the entire original production and cast to New York. If it is still drawing in London at the time he is ready for New York, Cochran will probably move a second company into the London spot.

NO CASE MADE OUT AGAINST CONNIE KING

Paris, Feb. 17.

On complaint filed by Richard Craig, American, also known as Jack Wall, the French police held and then released the American chorus girl, Emily Millwood Terbeck, with stage name of Connie King.

The girl was in the chorus at the Ambassadors two years ago when she met Wall, who at the time was prosperous. He is now said to be reduced in means.

The girl vanished at the same time as Wall's French secretary. Wall's complaint was that after the girl had gone he missed $20,000, and asked that the girl be held on suspicion.

Upon inquiry Wall was not able to show any connection between the disappearance of the girl and the vanishing of the money. A wealthy French woman interested herself in Miss King and as a result she was released on her own recognizance.

NOT GILBERT MILLER, AND GIL—HE SAYS—

London, Feb. 17.

Gilbert Miller denies he introduced Mrs. Simone Boulter, wealthy widow of a former London hotelman, to Cuno Hofer, the Swiss novelist whom she loved and murdered at St. Moritz recently.

"Nor do I enjoy the perilous pleasure of her acquaintance," said Miller.

Half-Salary for Injury To Performer on Stage

Paris, Feb. 71.

French courts have ruled that a performer injured during a public performance may proceed against the theatre manager for half salary for the period incapacitated.

Point came up in the action by Mitty of Mitty and Tillio, dancers, against the Casino de Paris. Miss Mitty was hurt May 15 in a fall, blamed on a plate left on the stage by a stage hand. Court awarded her six months' half salary.

Acts Abroad Booked For Australian Circuit

London, Feb. 17.

Eric Strelitz started back for Australia on the "Oreford" Feb. 14, after a business trip to London.

He completed the job of lining up vaudeville attractions for the Union Theatre chain of Australia.

"Referee" at Auction

London, Feb. 17.

The "Sunday Referee," purchased by Sir Oswald Stoll nine years ago will be sold at public auction Feb 20.

Angels Yearn for Long Chance, Certain Cinch Leaves 'Em Cold

Theatrical agents are the greatest sports in the world. They want to feel that they are taking a purely sporting chance, and any one seeking their backing must appeal to their gamblers' instinct. They can't be sold at all by being told that their money is going into an investment. They like to be told that it is an out-and-out speculation and it is only upon this principle that most of them can be appealed to.

A producer who goes about getting backing in the easiest way says, "Give me your money to throw away; this is purely a speculative proposition; chances are you'll never see your money again, but possibly you may make a fortune."

Want the Gamble

Such a formula works oftener than any other. It is felt then that the person making the proposition is not attempting to get money on false promises. It is an honest, downright proposition appealing purely to a backer's sportsmanship and depending entirely on luck, like the turn of a card.

No matter what happens to their money, no matter how big a flop is the show, angels almost never get sore. They wouldn't have gone into the thing if they had not been sports, and nothing that happens feazes them. If the show is a great success, they are far more overjoyed than if they had made a success by some clever business deal, because merely chance and their gambling instinct have won out.

In any event most of the men who angel shows get more thrills for the money used in this way than if they entered into any other scheme. Most of them are men who look upon this venture as a sort of diversion. They like to be involved in the colorful life of the theatre, sometimes attend rehearsals, like to know the casts and feel that they are instrumental in giving jobs to theatrical folk who are really so separated from their own lives and interests. There is a vitalizing excitement about the whole game to them.

Angels' Big Moment

First nights are thrilling, and when backing a show the first night is the backer's first night, too, and in a big way. Many of them have always had an urge to do something in the theatre or had an intellectual interest in it which has never been given expression, and when in a financial position to do as they please, the theatre lures them.

Angels are not so hard to find, as there are sports and gamblers in all walks of life, and this does not exclude in any way wealthy men who have been intelligent enough to amass fortunes. These can be found in all businesses. Many men who have profitable businesses put certain profits or extra money into speculative schemes each year. These might be inventions, wild-cat business schemes or the theatre, which in the end gives more kick for the money chanced.

A good many chiselers around the theatre don't understand the backers' psychology. They will go to them seeking money with solid promises of this or that, or assurances that their money is to be invested to make a fortune. They are misrepresenting and backers won't touch them. Such producers, by trying to avoid or cover up the things that they think will spoil their chances, are doing exactly the opposite.

CLASSIC THEATRE BLOOEY

Another Shubert Legit Idea Blows After Stalling

Proposed Classic Theatre, to have been produced for the Shuberts by the Actor Managers, has fallen through.

Idea came from Lee Shubert, who called in Helen Arthur of Actor Managers to handle it. Miss Arthur is a former Shubert employee. Dragged along from July, 1930, to December, with yesses until last month. Announcement of the "Theatre" was made by Miss Arthur on Lee's authority.

Scheme was to present classics, either at the Comedy or Ambassador, on a subscription basis.

Shows in Rehearsal

"Admirable Crichton" (Revival,, Tyler & Erlanger's) New Amsterdam.

"Merry Widow" (Newark stock, Schlesinger & Aborn) comedy.

"Grey Shadow" (Edward S. Brown) Times Square.

"The Wonder Bar" (Shuberts) Bayes.

"The House Beautiful" (Crosby Gaige) Apollo.

"American Tragedy" (Jules Leventhal) Waldorf.

"Napi" (L. L. Weber) Longacre.

"Making Mary" (Pope & Gordon) New Yorker.

"Torch Song" (Chicago company, Laura Wilck) Erlanger.

"The Wiser They Are" (Jed Harris) Morosco.

"The Judge's Secretary" (Walter Newman) Little.

"Lady in Pawn" (R. T. Kettering) Avon.

"My Maryland" (Shuberts) Ambassador.

"Privilege Car" (Abraham & Fields) 48th Street.

"Success" (Charles Hopkins) Hopkins.

"Paging Danger" (Staten & McKay) Liberty.

"Venetian Glass Nephew" (Walter Greenough) Vanderbilt.

"Miracle at Verdun" (Guild) Guild.

FUTURE PLAYS

"Singing the Blues" musical with book by John MacGowan will be produced by Aarons and Freedley as that team's second. Piece to open in Atlantic City around April 5.

"Lady in Pawn," by Henry Rosendale, has gone into rehearsal for R. T. Kettering, with Guy Bates Post cast lead and directing. "Lady" will open March 4 at Powers theatre, Grand Rapids, and is due March 8 at the Adelphi, Chicago.

Kettering expects to keep the show out until September, opening on Broadway then.

"Miss Gulliver's Travels," by Ethel Taylor, which collapsed after two weeks out of town earlier this season, will shortly start up again, with George Ford again producing. Novel of the same name, adapted from the play, is due for publication within the next month.

"Mary Ellen," Irish musical by E. E. Rose and Augustus Barrett, due for spring tryout. Helen Ford, wife of the producer, will head the cast.

"Iron Widow," by Harry Hervey and Carlton Hildreth, and produced by Robert Milford and Irving Lande, is expected to go into rehearsal Monday (23) with an opening one month later at the Broad Street, Newark. Ara Gerald and Clyde Filmore are the only engagements thus far.

"Driven," by Roy Davidson, will be produced by the author, slated to go into rehearsal this week. Cast, reported co-op, includes Charlotte Granville, Mara Keval, Ruth Holden.

"The Wiser They Are," by Sheridan Gibney, has gone into rehearsal for Jed Harris. Osgood Perkins in lead.

"Lonely Way," newest Theatre Guild effort, opened in Baltimore Monday (16) and will be on the road three or four weeks before coming to New York. New York date not yet set. Play is by Schnitzler, making the second play this season from the pen of the Viennese playwright, other being "Anatol," produced by Bela Blau.

AHEAD AND BACK

Robert Edgar Long, p. a. for "Grey Shadow."

Monte Proser now p.a. for Jack Linder.

Tom Van Dyke, now p. a. for "Gemini," Martin Jones production, with Mary Hay.

Fame

Altoona, Nov. 17.

The newly organized Negro dramatic club here has been named after Richard B. Harrison of "Green Pastures."

Concert

By Sallie

Rubinstein Club had its third musicale at the Plaza. Rose Tentoni, dramatic soprano and winner of the Atwater-Kent audition in New York City, sang the aria from "Africana," "Figlio del Sol." She has a voice of wide range, good diction and sings with much feeling, but this aria is rather a difficult one for her just now. Her singing of "Pace! Pace!" from the "Forza del Destino" was in a lighter vein and better suited to her youthful voice.

Elsa Moegle did three harp solos, and looked very pretty in a frock of ruby silk.

Frank Ricciardi, lyric baritone, has an even, well-balanced voice and his "O Casto Fior," "Le Roy de Lahore" revealed splendid phrasing. The program ended with Gounod's "Ave Maria" ensemble, with soprano, 'cello and harp.

Ermine Wraps Showing Wear

James Elliott presented "Hobo," a play in 11 scenes, at the Morosco. Paul Kelly as the Hobo is true to type, believing whether in church or jail he is master of his life.

Valerie Bergere was corking as the mistress of the disorderly house and had her avordupois wrapped in a black chiffon with huge red tulips.

An evangelist meeting outstanding, but was broken up by the Hobo. It all seems to be a good effort, but with no message.

Usual first-night audience was in attendance, as well as the usual much overworn white ermine wraps.

Dorothy Gordon Uncommon

Dorothy Gordon gave her usual season's only recital at Town Hall. She comes back in almost an entirely new program, as well as costumes. As an interpreter of folk songs Miss Gordon always ranks.

Her third group, "Romance Period," songs of Mozart, Schubert, Schumann and Brahms, was unusual. She sang with her customary intelligence, and most attractive in a Marie Antoinette frock of white organdie, with sash of baby blue.

In her group of southern folk songs Miss Gordon was in a crinoline with a scarf of pale green taffeta and a delightful little hat. In the "Continental" group she changed on the stage from the Spanish peasant to the Italian and Russian.

Children in the audience always sing the chorus of many of the songs with Miss Gordon. She has the uncommon knack of making her concert hour an intimate affair, and the touch by the children singing is a big mark to this singular artiste.

100-Year-Old Opera Still Young

The ninth and final performance of "Boccaccio" at the Met proved the popularity of this 100-year-old opera.

In the first act the male chorus of 40 is a feature.

Jeritza in her white jewelled outfit of tights and to-the-hip jacket with a bando of brilliants, as well as a garter, is a stage picture. Nina Morgana and Mme. Telva seemed to be in excellent voice this season. The Waltz Song, done by Jeritza and Mme. Telva, is a fascinating number, as well as tuneful. Since no repeats seem to be the rule, it is the audience's loss.

An overcrowded house.

"Sadko's" First Time

Rimsky-Korsakoff's "Sadko" had its first appearance at the Met Saturday afternoon.

The opera is in three acts and seven scenes, all most alluring. Bottom of the sea with the palace of the king is fantastic. Tedesco singing "Hindo Love Song" is one of the bright moments. Edward Johnson as Sadko was not in his usual good voice but did the character very well.

Gladys Swarthout as Niejata made a lovely boy, in her blonde wig, beige colored cape and cap. Her musical technic can be admired. The outstanding artist of this opera is Mme. Bourskaya. She has a luscious voice and uses it well, never overacts or oversings and is good to look at. Mme. Fleischer also splendid and her voice has an appealing note.

Overflow Pianiste's Audience

As a woman pianist Myra Hess stands high. She is always greeted by an audience that overflows onto the stage at Town Hall. That is going some.

Miss Hess is a performer of no mean ability. She was delightful in her Mozart. Few women could bring out the feeling and mood of Brahms as does Miss Hess. As usual she had to play several encores.

Producers Cut Subway Dates as Protest Against Haulage Charges

Protesting the allegedly prohibitive cost of trucking scenery in New York, Schwab & Mandel declared they would not play the subway circuit unless the transfer rates were reduced. Laurence Schwab stated he would endeavor to have fellow producers follow suit in passing up neighborhood theatres. Attention of the Theatre League has also been called to the matter.

Schwab made known to the Allied Theatrical Association, which is comprised of owners of transfer trucks and which makes the rates, the position of his firm as the result of the cost of trucking "America's Sweetheart" from Newark to New York last week. The bill was $1,536.

Equal to Pittsburgh Trip

The manager pointed out that the cost of transporting by railroad the entire company of more than 100 people and the same scenery and baggage from New York to Pittsburgh had been $1,585. The cost of hauling the production from the train to the theatre and back to the cars in Pittsburgh was $387.50, or about 25 per cent of the haul to the Broadhurst from Newark. The letter of protest ended with: "After all there is a limit to everything."

A representative of the transfer men called on Schwab. The truckman said the present rates were based on the union scale, which has been raised several times in the past five years. The transfer organization is a small group, setting the price per load without conferring with managers.

The trucking cost assumed importance as an expense item when it was figured that it amounted to 5 per cent of a gross approximately $30,000 in the case of "Sweetheart." Formerly the cost of hauling from Newark to New York was $33 per load. The New York transfer men are charged with "persuading" the Newarkers to take a charge of $50 a load, conforming to the New York to Newark rates. Straight shows have a lesser hauling cost, but the transfer problem has been annoying to showmen for some time.

"Anatol," which moved around the corner to the Booth from the Lyceum Saturday night, entailed an expenditure of over $1,100 in the operation. The hauling itself cost $320, the bulk going to stage hands, paid overtime for working Sunday. The show is exceptionally heavy for a drama.

Two Shows Going Out

Two shows are off the Broadway list but Saturday generally brings additions to the scheduled withdrawals.

"Hobo," presented independently (James W. Elliott), at the Morosco was taken off last Saturday after playing six performances (four days). Show was touted a good thing out of town. It drew unfavorable notices and little trade after the premiere.

HOBO

Opened Feb. 11. "Pretty nearly no good at all," Gabriel (American). "Episodic, but often entertaining," Brown (Post). "Robust and vigorous and amusing," Seldes (Graphic).

"Moves cumbersomely and arrives no place," Mantle (News).

"Anatol," presented independently (Bela Blau), is advertised in its last week at the Booth where it moved from the Lyceum. About $7,000 last week. Show management stated engagement would continue if business improved during this week.

ANATOL

Opened Jan. 16. "One of the distinct novelties of the theatre," Darnton (Eve. World). "Heavy and tiresome," Anderson (Journal). "Makeshift entertainment," Atkinson (Times).

"Variety" (Ibee): "Precarious prospect."

FRANCES PAINE'S JOB

2-For-1 Kills Party Sales in Chicago

Chicago, Feb. 17.

Cut rates in the legit theatres here have banished the party bureaus from the various theatre centers.

Latest to close is Frances Paine, who handled this end for the Erlanger interests here. Miss Paine is now teaching in the Chicago public schools.

Shubert party bureau, last in charge with Harry Rossnagle, has practically folded with the party idea being entirely forgotten. Only house making any effort to secure block ticket sale is the Adelphi with "Sour Grapes." The rest of the town is depending solely on the two-for-ones.

Cast Changes

John Barker has replaced Jerry Norris as the juve in "The Gang's All Here."

Show management denies report that Mary Lawlor would withdraw from "You Said It." Only cast change since opening at Chanin's 46th St. is that of Walter Petrie, replaced by Jerry Goff.

When players in "Anatol" were asked to take a cut, Miriam Hopkins withdrew from cast, being replaced by Mildred McCloud. Charlotte Wynters replaced Dennie Moore in same show.

Engagements

Cast of Erlanger's and George C. Tyler's revival of "Admirable Chrichton," by J. M. Barrie, includes Walter Hampden, Fay Bainter, Ernest Glendenning, Effie Shannon, Estelle Winwood, Hubert Druce, with William Postance directing. Piece opens cold at the New Amsterdam in March .

Clarence Harvey, Patsy Collins, Wanda Lyon, Rex O'Malley, Jean Newcomb and Laura Pierpont, Trini, Leo Hoyt, "Wonder Bar."

Almost Professional

Columbus, Feb. 17.

Scarlet Mask, dramatic organization at Ohio State University, is facing bankruptcy proceedings after a disastrous season. Debts of the group total $3,921. Only $700 is secured by the university. Bulk of debts are owing to Ohio tradesmen.

Show did poorly on its road trip this season and wound up here with a loss of $821 for three days stay at the Hartman. What disposition university will permit group to make of its indebtedness is still in doubt.

Portland Stock $8,000

Portland, Ore., Feb. 17.

May Robson now in her third week guesting for the Dufwin legit stock and doing well. Has "Making Over of Mrs. Matt" this week, and looks like $8,000.

Bill McCurdy, Dufwin manager, booking road shows into that house for split weeks, with local troupe filling in with engagement upstate, possibly at Eugene college town.

Seattle Stock $10,000

Seattle, Feb. 17.

Bainbridge Players, with Florence Reed as guest, and "The Shanghai Gesture" as the play, did capacity. No foolin'. Full up, and How!

Moore (Bostick-Bainbridge) (2,000; 50-$1), "Shanghai Gesture" (Bainbridge Players). Being held over. Close to $10,000.

"INTERLUDE'S" RECORD

Ft. Wayne, Ind., Feb. 17.

All records at the Mizpah Shrine auditorium were broken for a single night stand by the Guild's "Strange Interlude."

Show approximately grossed $4,000.

B'way Grosses Slightly Lower But "Barretts" Exceeds Expectations

Last week's group of new shows turned out rather a disappointment, the expected clicks not turning out just that way. One of three attractions in the five-show premiere card lived up to the advance dope.

"The Barretts of Wimpole Street" was greeted more cordially than anticipated at the Empire and drew a capacity first week of over $21,000. "America's Sweetheart," rated a cinch out of town, did very well at the Broadhurst at $29,000 in seven performances, but fell short of expectations and the notices were not so hot; "Hobo" promptly flopped at the Morosco and was yanked off; "Doctor X" did better than expected with takings of nearly $9,000 at the Hudson; "She Lived Next to the Firehouse" about got by at the Longacre with a gross of $6,000 in seven times.

Business on Broadway showed a tendency to ease off last week, but that pertained principally to the higher scaled shows, the musicals. "The New Yorkers" was principally affected, easing down around $43,000 which, however, is top money; "Three's a Crowd," "Girl Crazy" and "Sweetheart" were next, with "Fine and Dandy," "Sweet and Low" and "You Said It" following, the latter three about $25,000; "Meet My Sister" and "Ballyhoo" are low among the musicals.

Barretts in First Five

"Grand Hotel" continues the dramatic leader at $28,000 with "Private Lives" next at over $24,500; "Once in a Lifetime" got $22,000 last week; "Elizabeth the Queen" almost as much with new "The Barretts" making up the leading five non-musicals; "Tomorrow and Tomorrow," however, holds to capacity at better than $18,000; "Tonight or Never," "The Vinegar Tree," "Green Pastures," "Green Grow the Lilacs" and "Five Star Final" about completing the money shows.

Four shows are carded for next week—"Gemini," Liberty; "Venetian Glass Nephew," Vanderbilt; "Hilda Cassidy," probably at the Morosco, and "Father's Footsteps," house to be named. In addition to "Hobo," "Anatol" is slated to close at the Booth but there is a chance of sticking. Two or three co-operative shows are liable to bow out any Saturday.

Estimates Last Week

(Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—Farce; O—operetta. Capacities and top prices also indicated.)

"America's Sweetheart," Broadhurst (2nd week) (M-1,118-$5.50). Notices not all in accord and business after premiere not as strong as expected; however, $29,000 in seven times very good.

"Anatol," Booth (6th week) (C-708-$3). Final week; although company took cut, $7,000, not much; house probably goes dark again.

"As You Desire Me," Maxine Elliott (4th week) (C-924-$3). Has some agency demand with lower floor draw indicated; business fair at between $9,000 and $10,000.

"Ballyhoo," Hammerstein's (9th week) (M-1,265-$4.40). Co-operative show continues to approximate $13,000 pace; cast got about half regular salaries last week; may fold.

"Barretts of Wimpole Street," Empire (2nd week) (C-1,099-$3.85). Looks very good; virtual capacity first week after excellent notices; gross estimated over $21,000.

"Doctor X," Hudson (2nd week) (D-1,094-$3). Did somewhat better than expected with a first week gross between $9,000 and $9,500; expected to climb; sole mystery play here.

"Elizabeth the Queen," Beck (16th week) (CD-1,189-$3). Going out soon, although business continues big; something over $22,000 last week, which was up; "The Miracle at Verdun" follows.

"Fine and Dandy," Erlanger's (22nd week) (M-1,531-$5.50). Slightly off last week, though Lincoln's Birthday matinee capacity; about even break at $25,000.

"Five Star Final," Cort (8th week) (CD-1,043-$3.85). Still on the upgrade; although not among leaders, meller well regarded; business topped $13,000 last week; best figure to date.

"Grand Hotel," National (16th week (CD-1,164-$4.40). Nothing dramatic will top this one this season; sells out all performances, with gross around $28,000.

"Gang's All Here," Imperial (1st week) (R-1,446-$5.50). Presented by Green & Gensler; rated excellent production; layed off last week for cast changes; opens tonight (18).

"Girl Crazy," Alvin (19th week) (M-1,387-$5.50). Getting its share of musical comedy trade; up with leaders from the start; gross well over $30,000 mark.

"Greeks Had a Name for It," Harris (22nd week) (C-1,060-$3). Using some cut rates! may last well into spring; business estimated around $12,000.

"Green Grow the Lilacs," Guild (4th week) (CD-914-$3). Improved last week, with pace bettering $16,000; ought to stick until Easter.

"Green Pastures," Mansfield (52nd week) (CD-1,050-$3.85). Will celebrate year's run on Thursday and looks okay for balance of season; about $15,500 last week.

"Heat Wave," Fulton (1st week) (C-913-$3). Presented by Stratford Productions; written by Roland Pertwee; opened Tuesday, unopposed.

"Hobo," Morosco. Taken off last Saturday; poor notices and business same; played four days.

"In the Best of Families," Bijou (3d week) (C-605-$3). Liable to stop Saturday; cut-rate coupons used and cast co-operative with small money in small house.

"Meet My Sister," Shubert (8th week) (M-1,385-$5.50). Does not cost much to operate for musical (no chorus); claimed to be making money at $13,000 to $14,000.

"Oh Promise Me," Royale (13th week) (C-1,118-$3.85). Little change in pace since moving here; bettered $9,000 last week and made some money.

"On the Spot," Forrest (17th week) (D-1,015; $3). Looks set for balance of season; average about $10,000, which is okay.

"Once in a Lifetime," Music Box (22d week) (C-1,000; $3.85). Capacity again last week except Monday night; gross was more than $22,000.

"Pagan Lady," 48th St. (18th week) (C-969-$3). Due to go on tour after another week; making money here, but road figured better for Ulric show; $10,000.

"Petticoat Influence," Lyceum (10th week) (C-957-$3.85). Eased off after moving here from Empire, but bettered even break with over $9,000.

"Philip Goes Forth," Biltmore (6th week) (CD-1,057-$3.85). Picked up last week, getting $8,500 with aid from theatre parties; if business betters will stick.

"Private Lives," Times Square (4th week) (CD-1,057-$3.85). Agency buy protects importation from slipping; last week claimed $24,700.

"She Lived Next to Firehouse," Longacre (2d week) (C-1,019-$3). Notices mild; business first seven times approximated $6,000; house and show same management and might get by for time at modest money.

"Sweet and Low," 44th St. (14th week) (R-1,323-$5.50). After slow start developed fairly good draw to profit; got $26,000, but eased off last week to about $25,000.

"That's Gratitude," Golden (24th week) (C-900-$4.40). Seems to be making a weekly profit with virtual pooling arrangement; around $8,000.

"The Great Barrington," Avon (1st week) (C-839-$3). Presented independently (Oliver D. Bailey); written by Franklin Russell; opens Thursday night (19).

"The New Yorkers," Broadway (11th week) (R-2,000-$5.50). Eased off last week with indicated gross under $43,000, which is high money for list.

"The Truth Game," Ethel Barrymore (9th week) (C-1,090-$3.85). Making the grade in a moderate way considering cast line-up; claimed around $11,000.

"The Vinegar Tree," Playhouse (14th week) (C-968-$3.85). Agency buy figures in trade holding to good money; last week estimated over $15,000.

"Tomorrow and Tomorrow," Henry Miller's (6th week) (D-946-$3.85). Capacity pace maintained with the gross again more than $18,000; may last into warm weather.

"Tonight or Never," Belasco (14th week) (CD-1,000-$3.85). Has been in the money right along; little change here with last week's gross nearly $17,500 again.

"Three's a Crowd," Selwyn (19th week) (R-1,067-$5.50). Making very good money and figures to go through spring; last week slightly under previous week; $29,000.

"You Said It," Chanin's 46th St. (5th week) (R-1,413-$4.40). Indications are for a fairly successful engagement; business approximated $25,000 last week.

Other Attractions

"An American Tragedy," Waldorf; starts a stock story Friday (20).

"Death Takes a Holiday," Ambassador; repeat date.

"Topaze," 49th Street; in French dated for two weeks.

"Mrs. Moonlight," Little; moved here from Hopkins.

"The Student Prince," Majestic; revival.

"Gods of the Lightning," Provincetown Playhouse; revival.

Frisco Grosses

San Francisco, Feb. 17.

With nothing but holdovers on business last week was indifferent, none hitting a pace better than fair. "Porgy," at the Geary, announced its final stanza and business picked up and finished the farewell seven days around $9,000.

"Up Pops the Devil," at Curran, in second week, has proved disappointment. Was looked to click heavily but failed. Business for second stanza only fair at around $8,000. Drew great notices from dailies, but these don't seem to mean much here any more.

Mitzi in "Gypsy Adair," third week at Erlanger's Columbia, tapered off little. Business not very encouraging at around $6,000.

Henry Duffy in second and final week of "First Year," at his Alcazar, also failed to show any life. Slight drop from first week and little if any profit at around $4,000.

2 HITS, 2 FLOPS IN FILM TOWN

Los Angeles, Feb. 17.

Four legit shows in town last week split 50-50 on good and bad business. "Berkeley Square" and "Once in a Lifetime" got money; "Torch Song" and "Justice" went hungry. The former two are in downtown L. A., the latter two Hollywood offerings.

"Berkeley Square" got top money from the carriage trade. Originally in for two weeks, the run has been stretched to three. Metro, with whom Leslie Howard is scheduled to make a picture, allowed him another week of stage acting at the Belasco. A break in the weather produced $15,000, better than last week.

"Once in a Lifetime" at $2 top did $13,700 at the Mayan. The Grauman production should give a good margin of profit at that figure. Biggest trouble here is that it's almost impossible to sell the balcony. House has a few over 700 seats in the orchestra.

At the El Capitan "Torch Song," which started slow, stayed that way and got less than $5,000 on the week. Unknown cast locally didn't help matters.

"Justice" at the Music Box was in the celler with $4,500 on its last week. Originally figured to last three weeks. Maurice Moscovitch opened Monday in "The Merchant of Venice" to the usual Civic Repertory society crowd.

Estimates for Last Week

"Berkeley Square," Belasco (2d week) (CD-1,103; $2.50). Built up over last week with three sellouts to $15,000. Away above average.

"Torch Song," El Capitan (2d week) (CD-1,571; $1.50). Not so hot at $5,000.

"Once in a Lifetime" (2d week) (C-1,550; $2). Mob paid tribute to Grauman with $13,700.

"Justice," Music Box (Civic Rep.) (2d, final week) (D-965; $2). Folded Saturday to $4,500. Low mark of the season for the Rep.

Police Raid on "Sketch Book" Cost Theatre $4,200 in Refunds at Once

Chicago, Feb. 17.

Politics stepped into the legit field here last Friday (13th) and hammered $4,200 from the gross of "Sketch Book," when the show was raided and closed for the one performance. The $4,200 went to patrons who got their money back because they saw only half of the first act. Show was in its third week.

Despite the loss of the one night's receipts, "Sketch Book" held second place with around $24,000. "Ripples" in its finale closing week held at $26,000, and this without the aid of "two-for-ones. "Ripples," instead of touring, as first planned, now goes into the warehouse.

Cort theatre, dark all season, has relit with a political circus, staged by Mayor Thompson. Priced at two bits. On March 1 George Wintz, owning "Jonesy," current at the Playhouse, takes over the Cort on a sharing basis and begins by producing "Apron Strings." If successful other shows will follow.

On March 2 the Illinois swings over to the Theatre Guild, which has been absent from the town for several months and opens with "The Lonely Way."

"Flying High" comes into the Grand Feb. 22, replacing "Sketch Book," which goes on tour, with Milwaukee the first week stop. "Sketch Book" is trying hard to come back into the Grand, if bookings can be arranged, to take advantage of the raid publicity.

Other Loop changes had Mrs. Fiske opening in "Becky Sharp" yesterday (16), with a sell-out at all afternoon performances.

Future bookings include "Art and Mrs. Bottle" at the Harris (23), replacing "Scarlet Sister Mary," which goes in storage. Miss Barrymore goes on tour with the "Love Duel." "Marius," with Otis Skinner, replaces "The Man in Possession" at the Selwyn Feb. 21.

Gregory Ratoff opens with a European play in a Shubert house here titled "On with the Dance" April 5. Chicago money is back of the venture. Nicola, the magician, relit the Studebaker Sunday.

Estimates for Last Week

"Cherries Are Ripe," Erlanger (2d week) (D-1,319; $3). Up to $15,200 without the aid of the 2-for-1 game. Piece has taken hold strongly with Rod La Rocque, an ex-Chicagoan, and Vilma Banky as stars.

"Jonesy," Playhouse (7th week) (CD-603; $2). Crept up to the $6,700 mark, a new high for this Michigan ave. house. Well liked and settling down for a lengthy stay. Geo. Wintz, owner, shortly taking over the Cort for productions, hoping to duplicate the "Jonesy" success.

"Ladies of the Jury," Blackstone (5th week) (D-1,219; $3). Held firm at $11,500, with Mrs. Fiske opening to a sellout the 16th with "Becky Sharp." "Ladies of the Jury" will go on a western tour with all spots guaranteed. "Becky" had $7,000 advance sale; remarkable.

"Old Rascal," Garrick (14th week) (D-1,997; $3). Crept up to $10,600 which, considering the length of the run, cut rates and Hodges' popularity, may make it a tenant until spring.

"Ripples," Illinois (8th week) (M-1,400; $4.40). Closed to $26,000, with never an attempt at cut rates. House remains dark until March 2, when the Guild opens with" The Lonely Way."

"Scarlet Sister Mary," Harris (3d week) (D-1,984; $3). Around $14,000. Subscriptions.

"Sketch Book," Grand (3d week) (M-1,200; $4.40). Around $24,000. Goes to Milwaukee for a week, with "Flying High" due the 22d.

"Sour Grapes," Adelphi (2d week) (C-1,110; $3). Around $6,000 not fancy. Going strong on the cut rates, with men distributing ducats all through the crowds in the Loop.

"The Man in Possession," Selwyn (3d week) (D-1,086; $3). Grossed around $13,000. Two more weeks then out for "Marius."

"Three Little Girls," Great Northern" (22d week) (O-1,367; $3.85). Rounding along its way to $18,000, using the cut rate racket. Is the only piece in town with a lengthy run behind it that keeps consistently piling up fairly strong weekly receipts.

Only One Legit in Boston To Get Regular Money

Boston, Feb. 17.

"Nina Rosa" at the Shubert did the only real biz among legits in Boston last week. First week at that house since the show moved in from the Majestic netted a good gross of $19,500.

Wilbur closed Saturday with "Barbara," showing only $5,000 for the week. "Up Pops the Devil" moved in yesterday at that house and looks good for a much better gross.

"Topaze" closed at the Plymouth with $10,000 for the last week. Professional Players opened "The Man in Possession" there last night. This group has had success with their shows in the house since the season opened.

Since the Shuberts took over the old Keith's and named it the Lyric the house has done only poor business. No show can seem to get a good start at the house. "Stepping Sisters" got a small $4,500 last week. Rumors that the house would close permanently two weeks ago ended with the entrance of this show despite low prosses.

Estimates for Last Week

"Man in Possession"—Plymouth. "Topaze" closed with fair $10,000.

"Nina Rosa"—Shubert. Best in town; good $19,500.

"Up Pops the Devil"—Wilbur. "Barbara" got only $5,000 in 2d, final week. New show looks for better gross.

"Stepping Sisters"—Lyric. Low $4,500 in 2d week. Still there.

Pittsb's Figures Fair Despite Opera Draw

Pittsburgh, Feb. 17.

With Chicago Civic Opera Company here for two nights, Monday and Tuesday, last week, legit trade took it on the chin, but staged nice comeback and ended up fairly profitable. Opera played the Mosque at $6 top, with an $8 tariff for boxes, and drew capacity.

Both "Death Taxes a Holiday" at Alvin and "Marius" at Nixon opened miserably, but trade became lively at the mid-week matinee and continued on the mend for the remainder of the week. "Death" especially showed healthy signs, getting around $12,500. Skinner play failed to pick up as much. Received mixed notices and managed to get around $10,750 solely on strength of star's local draw, which is hefty.

Sharp stock at Pitt okay with "The Alarm Clock," trade apparently having picked up under impetus, first of closing notice, and then Sharp's decision to remain indefinitely.

Nixon dark currently, third time in six weeks, reopening Monday (23) with new musical comedy, "Making Mary."

'Better Times,' Alone in Philly, But Indifferent, Gross $14,000

Philadelphia, Feb. 17.

Three of the five legit houses that were open last week put on extra matinees Thursday (Lincoln's Birthday) and trade was very strong for that performance. In fact, the three matinee performances were all far and away better than the evening trade. Bad weather hurt business Monday and again Friday night.

Town leader was "Street Scene," which opened Monday at the Forrest to mixed notices, some of the boys rapping the cast. In nine performances the Pulitzer prize winner hit $17,000, which at $2.50 was first-rate. Show is in for indefinite stay and should make the grade for at least six weeks.

"Better Times," town's only musical, gave the extra matinee and did very well for that performance, but general attendance at the Chestnut was most disappointing. Show has a flock of stars.

"Subway Express" was generally figured as a potential smash here, and all subsequent bookings at the Garrick were either set back or canceled, in the belief of an extended run. Management had a tie-up with local traction company, P. R. T., according to which latter plugged show in cars, cabs and subway trains, and, in return, management gave two tickets for the price of one plus a car token (7½ cents).

This two-for-one proposition filled the house for the two nights it was in force, but thereafter attendance dropped brutally. Hard to figure why show hasn't done better, as critics raved and audiences have seemed enthusiastic. At any rate, indefinite stay has been cut to three weeks.

Estimates for This Week

"Strictly Dishonorable" (Broad, 6th week). Still holding up strongly, although weather hurt at the beginning of the week. Extra matinee Thursday was solid sell-out and comedy grossed $15,500 in nine performances.

Street Scene" (Forrest, 2d week). Got away to fine start despite weather and some unfavorable notices. With extra matinee (a sell-out), prize winner grossed $17,000 on the week at $2.50 top.

"Better Times" (Chestnut, 3d week). Being only musical in town has been figured as due to draw some trade, but has disappointed from start. In nine performances last week between $13,000 and $14,000. Goes out Saturday with house due for pictures. "Trader Horn" Monday.

"Subway Express" (Garrick, 2d week). Rated as having fine chance for run here, but two-for-one plan didn't start anything hot and attendance very disappointing. Three weeks will be enough; $5,000, maybe.

"Michael and Mary" (Walnut, 4th week). Weather hurt first of week but big matinee Thursday (regular day for afternoon performance) and again on Saturday helped a lot. Several hundred dollars over $9,000 okay for third week.

Minneapolis Figures

Minneapolis, Feb. 17.

Much of the Lardner-Kaufman humor went over audiences' heads here, but "June Moon" nevertheless did a very fair business for the Bainbridge stock at the Shubert, grossing around $4,500 which, as a result of a considerably slashed "nut," spells profit.

Burlesque at the Gayety presenting "Twentieth Century Girls," pulled about $4,000, which kept it out of the red.

Lone legit road attraction in sight is Mrs. Fiske in rep at the Lyceum, March 9.

Plays on Broadway

America's Sweetheart

Schwab and Mandel musical. Staged by Bobby Connolly. Book by Herbert Fields. Music and lyrics by Rodgers and Hart. Book directed by Monty Woolley. In two acts and 12 scenes, six in full stage. Alfred Goodman orchestral director. Settings designed by Donald Oenslager. Costumes credited to Charles LeMaire. Chorus, 24 girls, 12 boys. At the Broadhurst, New York, starting Feb. 10 at $5.50 top.

S. A. Dolan.....John Sheehan
Larry Pitkin.....Gus Shy
Madge Farrell.....Inez Henley Courtney
Michael Perry.....Jack Whiting
Geraldine March.....Harriette Lake
Denise Torel.....Jeanne Aubert
Paula.....Vera Marsh
Dorith.....Dorothy Dare
Georgia.....Hilda Forman
Georgiana.....Louise Forman
Georgette.....Maxine Forman

A kidding musical on Hollywood which figures to enjoy a moderate Broadway stay without threatening to intrude upon whatever smashes may be around.

Balcony business used to act as a thermometer on how the various legit entries were doing, but no more. Solid upstairs attendance is still pretty fair insurance, though it no longer tells the whole tale, because the lesser priced seats are now selling first. That can be traced into a debate on the $5.50 and $6.60 scale for anyone who cares to carry it that far. The fact remains the best of the musicals in town are having a tough time selling their back rows at the high tap. A lot of the boys are advocating $4.40, and "America's Sweetheart" might be happier under that scaling.

For this candidate the ticket brokers have taken a 16 week's buy of 500 a night. It looks as if the boys were somewhat overly optimistic on the show's New York chances, mainly because of a second act which folds in the middle and never revives. But that ticket buy means this extravaganza will be heavily plugged in the agencies which are "long" on its stubs.

Just for the record it might be stated that the book is reported no lift on the idea of "Once in a Lifetime," Herb Fields having turned this script out early last summer. Story takes a satirical poke at Hollywood and its film machinations underwritten by as sweet a group of topical lyrics as Larry Hart has ever turned out. Maybe they're his best. Either way the first-night mob, after getting an earful of the first two numbers, spent the rest of the evening listening intently. Possibly the only fault is that they may float unacclaimed by the ears of the laity. That's doubtful, as the wording seems broad enough for everybody.

Behind the lyrics are two of Rodgers' tunes which listen as if they'll get beyond first base, "I've Got Five Dollars" and "We'll Be the Same." Meanwhile, Jack Whiting is turning in his best performance to date in musical comedy, while the comedy department strikes a steady average in the hands of Inez Courtney, Gus Shy and John Sheehan. For Miss Courtney and Shy it's a reunion in playing opposite each other. Sheehan is plenty funny despite he is so closely allied to the book that his amounts to the central character—general manager of the studio.

Show is well dressed with some good-looking sets on view. Femme chorus of 24 is not overworked and has omitted the usual and expected hot number. Connolly has apparently been paying close attention to Fred Astaire, as evidenced in his trying to make his dancers "feel" the music in their rhythm interpretations, and has sought to tie the numbers into the mood of the book as they occur. Result is pleasant and easy to watch. Dance stager's comedy high point is a shotgun wedding item led by Vera Marsh and Dorothy Dare, called "In Califor-n-i-a." Miss Marsh, long with Harry Carroll's vaude acts and a revue on the coast, gives indications of developing into a corking dead pan comedienne plus a load of appearance to gain instant attention.

Yarn is of two film-crazed kids who crash a studio just before the sound era, with the girl reaching stardom on her looks. A comedy split between the pair winds up the first act, after which the second stanza traces her downfall upon the arrival of talkers and the boy's ascendence.

Shy and Miss Courtney are the supposed two-reel comedy team who chisel their way in and out of the theme, with Jeanne Aubert as the temperamental foreign star for a couple of specialties, one of which would probably be enough.

Running too long opening night, plus a bad stage wait in the second act, the presentation needs the usual trimming and as regards the second half, some fixing. The producers may have missed a standout comedy bet in so lightly passing over a supposed preview of the ingenue's first, and bad, talker which seals her film career. Following this there is much booting about of plot in finally getting matters straightened out.

Whiting's voice has greatly improved, and he is now doing more dancing than formerly, his item with the 12 boys being a bright spot in Connolly's contributions. This juvenile's appearance has always been excellent for femme and masculine reaction. And on appearance there's a change to be noted in Miss Courtney, for whom the coast has evidently added that California bloom. A smart comedienne minus any semblance of vulgarity in her work or appearance, she jibes nicely with Shy, who remains an expert performer. Harriette Lake, the ingenue, doing her first New York show, is a mild-mannered and pleasing morsel if void of any particular animation. That this will develop is plausible.

Among other specialists are the three Forman girls, who seem another nod in the direction of the hill-billy interludes creeping into musical comedy. Trio is from the picture houses and also in a local cafe for a time. The girls have "front" and a peculiar slow delivery of low register harmony in their native southern drawl. Reception was wholly in their favor.

Familiar landmarks on the scenic end are scenes at Caliente, the Beverly Wilshire, Embassy Club and the finale, which is an exterior of the Chinese theatre on an opening night. A yell bit for the trade is the hotel interlude, during which the 24 choristers make their entrance parading down a flight of stairs, four abreast, all garbed exactly alike in ermine wraps with orchids strung from shoulder to shoulder. Girls line up across the stage to deliver a lyric which starts "We all got stinkin' last night. They could have had the choristers chewing gum to make it 100%.

Show will have to touch up that second act if it's to go along at its best gait. A real wallop is lacking anywhere, hence it's particularly dangerous if nothing much happens between 10 and 11 o'clock. *Sid.*

SATURDAY MORNING

Drama in three acts presented by New York Players at the Waldorf Feb. 14; written by "Rike Kass"; staged by Harry Sikorfsky and Don Mullally.

Richard Wetmore.....Lee J. Cobb
Socko.....Edward Lemar
Marianne.....Estaire Armand
Second Maid.....Ethel Winston
Aleen Wetmore.....Emily Veere
George Wetmore..Geo. Henry Breivogl, Jr.
Robert Winslow.....William Winter
Sophia Winslow.....Celia Phillips
Alice Wetmore.....Marguerite Wohl
Feline.....Ann Gross
Mrs. Inman.....Zelda Benham
Harvey Wetmore.....Lewis Merrill
Fred.....Morel Condit
Charley.....James J. Gish
A Messenger.....Harvey Keyes
Doctor.....Edward Linn
A Neighbor.....Freda Mann

Nothing as bad nor as amateurish has been dared on Broadway since the semi-pro groups were around. They sort of slipped this one in Saturday night, allegedly at $2, but according to plans for stock in this spot, coupons and 50 cents will buy a seat. Even that is high for "Saturday Morning."

"An American Tragedy" in stock is due at the Waldorf Friday. Seemed to the tittering audience that should have been the title of the calamity called "Saturday Morning." It's all about a fellow who was caught in the stock market collapse. But that isn' tall. The hero has more trouble, all sorts of trouble. It comes via callers and over the telephone. So often was the telephone used, instrument might have been the lead rather than the suffering stock trader.

Nobody around the theatre would take responsibility for the "presentation." The author modestly hid behind the monicker of "Rike Kass," in quotes just that way. The program had the management down as "New York Players of "Little Theatres" whatever that means.

A glance at the cast may divulge who these New York Players are. However, if the stock showings are going to be on plane of this atrocity it's going to be just too bad *Ibee.*

Next to the Firehouse

Farce in three acts presented at the Longacre Feb. 10 by L. Lawrence Weber; written by William A. Grew and Harry Delf; staged by William B. Friedlander.

Joe Callahan.....Lawrence O'Sullivan
Bunker.....Clifford Jones
Nell O'Leary.....Elda Voelkel
Ike Peyton.....Roger Gray
Charley Sweeney.....Harry Short
Lem Onderdonk.....John Henry
Dutch.....Ralph Hertz
Smoky Flynn.....Henry Jones
Seth Watt.....George Harvey
Capt. Steve O'Leary.....Victor Moore
Mrs. O'Leary.....Lotta Linthicum
Mrs. Callahan.....Patricia O'Connor
Harlan Smith.....William Frawley
Lieut. Buckridge.....William Gargan
Delilah Smith.....Ara Gerald
Sue Sweeney.....Lois Jesson

A good farce idea that should have been worked on more. As it opened at the Longacre it was a rough and, at times, bawdy affair. A laugh show for the cut-rate trade, meaning limited stay.

As "The Gay 90's" it tried out in Newark without a treadmill device used for the flash finale, which has an old-fashioned fire engine with horses galloping head-on toward the audience, sparks streaming from the stack. Not since "The Still Alarm" has the effect been so applicable. There were scene delays, and the pace lacked the snap that belongs to real farce.

The story itself is ridiculous. First scene and last show the open front of a firehouse in some small eastern city. The old brass pole down which the fire "laddies" slide is present. Half a dozen men of the department attempt to telephone Delilah Smith, the woman who lives next door. Her husband is a traveling salesman and isn't home much. She with her short divided skirts and bicycle has won the men and they all are on the make, from Capt. Steve O'Leary down to the rookie Bunker.

The firemen know that the husband has just arrived in town, but is leaving on the 6:20. Each one dolls up in the funny civies of the day and taps on Delilah's door. One after another they enter, expressing passion for the charmer. Each is shooed off to a task in different part of the house, when a knock on the door cues the entrance of another suitor. One washes the dishes, another beats the rugs in the cellar, a third polishes the silver off stage, and the captain is set to work knitting a sweater.

With all the men out sparking, an alarm rings. How the men are made to remove their clothes and how a little blaze in the Smith kitchen brings the bunch on in red flannel underwear and a hose is one of the things the authors went through with whether or not. It is so impossible that it is funny, in a way.

A bunch of Lambs, having nothing better to do, are at work in "Firehouse." Victor Moore is featured, playing Capt. O'Leary, a rotund fireman to be sure and old enough to know better. His invention of a fire "putter-out" paves the way for one of the unnecessarily dirty jokes, of which there are several. Harry Short, the sombre one of the gay brigade, got laughs.

William Frawley is the husband of the giddy Delilah. He is a rough guy, but she handles him. Ara Gerald plays Delilah, remindful of the days when short skirts only went with bicycles. Lotta Linthicum is an old gal, the boss and wife of O'Leary, and she leads the other wives in checking up on their firemen husbands.

"Next to the Firehouse" is a shady jibe that is as akay as the time of the play. Show is so bad it is laughable and impressed as having been put on by the fire department. *Ibee.*

FOREIGN REVIEW

Das Schwache Geschlecht

(THE WEAK SEX)

Stage play in three acts by Edouard Bourdet. Staged and presented by Max Reinhardt. Art direction Ernst Schuette. At the Kurfurstendammtheater, Berlin.

Isabelle Leroy-Gomez.....Hermine Koerner
Lili.....Maria Bard
Manuel.....Fred Doederlein
Philip.....Georg Denes
Jimmy.....Wolfgang Liebeneiner
Clarisse Lee-Gomez.....Julie Serda
Christine.....Else Eckersberg
Mauelito.....Heinz G. Bohle
Pepita.....Hanna Maierzak
Dorothy Freeman.....Nora Gregor
Nicole Martin.....Ursula Grabley
Carlos Pinto.....Curt Bois
Countess Polaki.....Marie Koppenhoefer
Antoine.....Gustav Aldau
Jules.....Max Rald-Ostermann

A big, impressive performance. It marked the opening of the new Reinhardt theatre on the Kurfurstendamm, Berlin. A play which has been running for nearly a year in Paris, and staged here by Max Reinhardt. The artistic world of Berlin sat up and took notice. Literature, music, politics, theatre and film were represented at this opening: the English ambassador, Sir Horace Rumbold; the French ambassador, de Margerie; German ministers, the head of police Greczinsky, Marlene Dietrich, Henny Porten, Erich Pommer, Graf Arco, Seymour Nebenzahl, Theodor Tagger (Ferdinand Bruckner), Ewald Andre Dupont—in short, all were present.

Max Reinhardt presents a talky play which at times is a little boring. It is obvious that Bourdet's aim is to show an effeminate male generation, the male golddigger, lazy and indolently elegant—an interesting phase of our age. There is not one he-man in the whole play. This, however, is no moral play or an ethical drama, but simply a witty and interesting description for a boulevard audience. In many instances his description is nauseating, and only, thanks to Reinhardt, is it half-way acceptable.

Piece, however, based on lust, laziness and superficial elegance, is splendidly acted. There is Gustav Waldau, the affable and disgusted head waiter. There is Curt Bois, a South American gigolo, impudent, sentimental, and very funny in his dialect. There is the very business-like and smart mother, who is constantly telling her children that work is degrading. Julie Serda's interpretation of the American woman is a great piece of acting, and so is the graceful Else Eckersberg as the funny little girl from Argentine. Maria Koppenhoefer, the man-crazy old Polish countess, and Nora Gregor as the young American deeply in love, as well as Wolfgang Liebeneiner and the theatrical Georg Denes (who belongs on the operetta stage) complete the picture which Reinhardt presents in glittering beautiful colors. The audience was very enthusiastic and applauded until the theatre was darkened and they were forced to leave. *Magnus.*

Inside Stuff—Legit

The Shuberts have dropped the argument with Raymond Guyon who left the cast of "Young Sinners," complaining of a wrenched back as the result of the action, calling for his being knocked down by George Lessey, who plays the physical trainer. Guyon is supposed to return to the cast when and if he feels better.

Billy Rose, who produced "Sweet and Low," denies that George Jessel is leaving the cast and claims Jessel is under a run of the play contract a copy of which was filed with Equity recently. Jessel indicated he would shortly leave for the coast to direct Eddie Cantor's forthcoming picture activities. He also says he has a manager's contract which provides that he receive a percentage of Cantors' earnings.

Paul Kelly and Dorothy Mackaye did not heed advice, that of being quietly wed when "Hobo" was showing out of town. Kelly is the lead. Instead, they attracted attention by getting a license at New York's bureau.

Reports are that when newspaper people called at the Kelly apartment, he was brusque. Photographers and others were shooed away by the superintendent. Reaction in dailies not so favorable.

"Dr. X.," Brandts' mystery show at the Hudson, is being advertised along lines somewhat similar to pictures, the show being billposted with 24 sheets on Broadway, as well as "X" pennants hanging from a Broadway building.

Legit shows playing Brandts' Jamaica theatre on the subway circuit, are being advertised along commercial lines through car cards on the Long Island Railroad.

"Dr. X." opened to a general panning, but that didn't stop the brothers from advertising Decoration Day seats the next day.

With horses on the stage in "She Lived Next to the Firehouse," a step further is being taken by Edward Sargent Brown, who is opening "The Grey Shadow," English mystery by Roger Wheeler, March 3. One of "Shadow's" props is an automobile, to be driven on the stage during the show. Brown is also using a cemetery as one set, the first act taking place in that locale.

Cast of "Shadow" includes Lewis Waller, Claude Cooper, Annabella Murray, Richard Nicholls, Joe Kennedy, John Fulco, William Townshead, George Williams, James Marr, Lon Carter.

Louis Mann, who died Sunday morning, reached the height of his career when past the prime of life. It was in "Friendly Enemies," in which he was co-starred with Sam Bernard. The show was presented in 1918 after America entered the war. What Mann did for it the opening night in Washington, A. H. Woods will never forget.

President Wilson attended the performance. At the end of the second act, Mann stepped to the footlights and requested the President to say a few words. The President's response was sent around the country as a news item. "Enemies" then went to Chicago where it played 34 weeks. Coming to New York it had an engagement of 58 weeks at the Hudson.

Though the star had been seriously ill in Mount Sinai Hospital, New York, since December, his passing occasioned deepest regret. No other American actor had become as picturesque as Louie Mann, either on the stage or off; roles he had originated with lines that were spoken by him in such a way that for years afterward they were always credited to him.

As a comedian he was recognized as one of the finest actors in his distinctive, quaint style. In all parts requiring broken English, Mann had few equals.

Admitting Mann was a famous actor, he was always the subject of good-natured kidding on the big, loose collars he wore. At the Friars' Club especially, where Mann always went whenever he left his home or the theatre, Mann was always the center of admiring friends.

Louie at heart was a big boy; a boyishness he never could hide and which came out flamboyantly when each spring and summer revived baseball.

That Mann liked children was best attested in New York neighborhoods when he was making personal appearances with "Sins of the Children" (U), in which he was the main principal. He would report at the theatre ahead of time to greet the kids.

Two instances of late where producers took chances in the matter of direction. Both concern musical shows. Billy Rose had Jed Harris direct "Sweet and Low." It came in a flop and he then found out what the matter was and Harris, who was never before identified with musicals, passed out of the picture. Rose went to work on the show himself and it is now in the money.

Same thing applies to Green and Gensler's "The Gang's All Here," originally written by Marc Connelly and Russell Grouse. Connelly of the literati was reported all at sea. Morris Green took charge, immediately calling in Oscar Hammerstein, 2nd, for rewriting and staging, Connelly ducking out to Florida. Producers of both shows have decided not to try any more such experimenting.

Actor heading a Hollywood legit show was super-scotch on ducats and particularly hardboiled about nixing the studio and boulevard crowd. The agent who cast the show spent many a futile hour trying to talk him out of it.

The agent finally gave up that line but advanced the argument that something should be done to get the show talked about. After three days of sales talk the actor consented to distribution of 175 oakleys among barbers and manicures.

Next evening the actor, lobbying, got the hello from one after another of the Hollywood gang sliding up to the BO. Everybody that he had turned down was walking in that night on paper. None looked like barbers or manicures to him, so he hasn't spoken to the agent since.

Polite but bitter opponents, Max Steuer and Isador Kresel, attorneys who figured in the investigation of the Bank of the United States crash, were due to have clashed again early last week when the Erlanger will case was definitely set for a hearing of the surrogate. With Kresel indicted as counsel and director of the defunct bank, the claim of Charlotte Leslay Fixel to have been the common law wife of the late A. L. Erlanger, may wait until Kresel's status as a lawyer is defined.

Steuer and Kresel have been enemies since 1914 when the Erlanger divorce case was tried. Kresel at the time was of the law firm of Jerome, Rand & Kresel, and it was the later who preferred charges against Steuer before the Bar Association. Pending these charges of which he was cleared, Steuer closed up his office and called his son back from Harvard. The later is now on the bench.

Ethel Barrymore reluctantly accepted the one-night tour through the south with "The Love Duel." Joe Gaites journeyed to Chicago to close "Scarlet Sister Mary" and sell Miss Barrymore the Dixie idea. Meanwhile, in Chicago, Miss Barrymore had been negotiating with several radio prospects which may yet materialize.

Not having trouped in the south in nearly 20 years and with the prestige of the family name, big grosses are anticipated. "Love Duel," while fluffy and not much fancied by Miss Barrymore herself, is regarded as one of the best popular pieces of her recent career.

"Scarlet Sister Mary" made money on the road until going into New York, upon Miss Barrymore's insistence and against the advice of her managers. In New York the critics tore the play to shreds and in the

(Continued on page 66)

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CHATTER

(Continued from page 52)

unharmed in box in yard. No local big enough to wear it.

State (Publix grind house) drops to 25c for back row seats at all times with 40c top as usual. Semi-weekly openings change from Sunday and Thursday to Saturday and Wednesday.

Mrs. Fiske to play "Ladies of the Jury," written by Fred Ballard of Nebraska, under Omaha Drama League auspices at Tech high school auditorium Feb. 26-27. Feb. 28 she'll do "Becky Sharp" twice.

Akron

By REX McCONNELL

Only vaude in town at Keith's Palace.

Frank Ruttman hot on out of town promotions.

Only circus lot in Akron gives way to golf driving.

Jimmie Cochran, Gentry's producing clown, has indoor dates.

Stock burlesque completed first year at Grand, longest run on record. Fair biz.

Apple squawkers on every corner. Reported getting some sellers as much as $60 a week.

Joe Keno, from vaude, has sandwich shop on main drag. Meeting place each week for troupers in town.

Russell McCune, Mighty Haug circus bannerman, wintering here. Goes with mud show again next season.

Akron radio station, owned by Allen Simmons, moved studio downtown, in quarters formerly occupied by Station WFGC.

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551 Fifth Ave. N. Y. C.

Phones: Murray Hill 2-7838-9

BILLY GRADY

Is in the

FULTON THEATRE BLDG.

NEW YORK

LAckawanna 4-5418

Denver

By JOHN ROSE

Labor Lyceum is showing more Russian films.

Air mail from here now gets to west coast 12 hours faster.

Arthur Wuth, KLZ announcer fainted while broadcasting.

Over 2,000,00 books were loaned by pub library last year; record.

Walter Whiteside in "Chinese Bungalow," at the Broadway.

Sheffield-Sullivan case over naborhood house postponed to March 3.

Mike Smith, district booker for army posts, of St. Louis, here a few days.

Jim Morrison is recovering from the flu, contracted in the wilds of Wyoming.

In 20 years the Bungalow, little theatre, has given over 850 performances of Shakespeare.

Gene Fowler having worked on dailies here, his latest book received a big play in both Sunday issues.

Unemployment committee rents four story building for hotel. Theatre on first floor and will show pictures for out-of-workers.

Exhibitors on the row—Mrs. Gertrude MacKey, Greybull, Wyo., Tom Love, Hanna and Superior, Wyo., and Tom Murphy, Raton, N. M.

Portland, Me.

By HAL CRAM

February making up for previous mild winter.

Foot of snow on the level and more coming.

Nothing looks so woe-begone these days as the out-door pony golf courses.

Students of Maine School for Deaf, located here, find phone seats at Empire a boon.

Only slightly above average number of flu cases, mostly mild. General health situation good.

Wrestling tries out Portland with Grandovich, Lutz, Marino, Stasiak, Stecher and Judson drawing well.

Keith's using an electric car entirely covered with "Cimarron" paper, running continuously over railway system.

Indoor minnie courses not pulling crowds. One place advertises 15c. a round and for 10c. more, play as long as you like.

Dr. S. Parkes Cadman to speak at City Hall, April 24. This will be second time radio pastor has personally appeared.

Des Moines

By R. W. MOOREHEAD

White's "Flying High" floppo, Shrine Aud.

Orpheum goes to Saturday opening 21st. Continue split week policy.

Keith Gingles, lead with Hatcher stock, called to Denver by illness of his mother.

McKinley Kantor, "Diversy" and "El Goes South," left daily rag to finish new novel.

Auto show to feature Rosemary and Priscilla Mullican, kid sisters of Lola and Leota Lane.

Leviathan orchestra imported for auto show to compete with a style revue of 40 local gals in department store tie-up.

Mrs. Marion Blocki, wife of Fritz Blocki, Chi. "Eve. American," who died from throat infection last week, a D. M. girl.

Iowa picture houses holding special Red Cross shows with eggs for admission. Eggs selling from 10 to 15 cents per dozen.

Gene Loffler leaving WHO-WOC for KFJB. Continues to write continuities and does announcing. Bobby Griffin, former WHO announcer, now with KYW.

New Haven

By H. M. BONE

Agitation here for lower theatre prices.

Y. M. C. A. promoting indoor circus Feb. 20-21.

Roxy Inn, town's newest nite club, took the lid off Saturday.

Freddy Mack in from Hartford acting as new m. c. at the Fox-Poli.

Professional hockey laying an egg here, with local team in cellar position.

Entries for 12 groups to compete in City Drama Tournament now complete.

"A Wonderful Night," due at the Shubert this week (16), called off with no reason given.

Della Archer, local girl formerly with "Vanities," now doing free-lance entertaining around here.

Mrs. Otis Skinner due here for preview benefit showing of "Kismet" last week, detained in New York because of illness.

Slow trade at his pewee course, so W. A. Hertz, owner, negotiated with speakeasy prop to swap business. Police changed his mind.

The Aschenbroedel, where, they say, you can get good German cooking, continues to be the favorite hangout for the town's musicians.

Arena, exhibition hall, is protesting against loss of trade to new State armory, which offers lower rental because of non-payment of taxes.

Prof. and Mrs. Jack Crawford, director, entertained the cast of "The Living Mask," Theatre Guild's latest production, between matinee and evening show Saturday.

"What Country, Please?" and "Voices Across the Sea" films showing the operation of transatlantic telephone service, were shown to the Advertising Club last week.

Stage crew, band and theatre employes gave Barney Rapp farewell stag dinner at the Breakwater. Rapp left for his new job as m. c. at the Bridgeport Fox-Poli.

Heavy musical competition next week. Paramount has Ted Lewis coming and Roger Sherman has Will Osborne for a week. First stage presentation for Roger Sherman under Warner banner.

Dallas

By RUDY DONAT

Art Kassel's band at Adolphus Hotel.

RKO's exploitation sound truck got into town.

Capitol making profit under new RKO management.

General improvement showing results on Elm street b. o.'s.

Cut in rail ducats boosted out-of-town biz for the Chi opera here this week.

Tony Sarg drew a capacity house with his marionettes, with school tie-up.

First time in years local "News" plugging ads on page one, in form of bottom page teasers.

Jimmy Ellard sticking as m. c. for Publix-Palace. Third or fourth come-back. Pop with femmes.

Margaret LeBlanc, "Miss Dallas" for '30, in the Fanchon-Marco "America's Beauty" unit, opening in April.

"Cimarron" at RKO-Majestic drew better than $20,000. First b. o. ace in town since "Amos 'n' Andy." Vaude cut to three acts.

Bill Wolfson new ad manager for Palace (Publix). Former headacher of Paramount, Montgomery, Ala. Ann Hunter, one-time art critic for local news, handling publicity.

Portland, Ore.

By JIM WYATT

Show biz gets better.

Bouquets to the p.a.'s.

Showmen setting the pace here.

Keating, old N. W. musical comedy showman, recently fell from grace into the minnie golf racket and now wants to redeem that sin.

Even a floppo has admirers. Rialto, which runs steadily down hill and answers to no p. a. hypodermics now bidding for new biz and Will King wants to put girl tab in house.

Fox Paramount now has contract bridge lectures and tea served on the mezzanine parlors. Manager Floyd Maxwell says there'll be no poker playing back stage.

Inside Stuff—Legit

(Continued from page 64)

subsequent bickerings with individual newspapermen the publicity carried all over the country made later road dates unprofitable.

Chicago Dramatic League had trouble with subscribers who wanted to cancel because of the adverse comment that had reached Chicago from New York.

Centralization of legit theatres in a sector bounded by 44th Street downtown and 54th uptown is viewed by showmen as an event of the near future. Present condition of 42nd street, plus the cost of maintaining theatres there, combined with other future influences are the basis for the opinion.

One theatre owner said he was willing to bet that within six years 42nd street would be without active legit theatres and property would have been converted into store and office space.

Within the last few years, several new legit spots have opened uptown, including Ziegfeld's, Craig, New Yorker and B. S. Moss' old Colony transformed into a legit spot. Recent take over by Oliver O. Bailey, the New Yorker on 54th street, is regarded as a further forerunner of the uptown movement.

When the new 8th Avenue subway opens, it is pointed out, uptown theatres, particularly those in the 50's, will increase in location value. This is thought to have influenced Bailey's taking the New Yorker and giving up the Republic, which now has gone to burlesque.

Traffic congestion, it is claimed, could be partly removed by the street layout of the uptown sector, which is thought to present advantages over further downtown.

NEW YORK THEATRES

THE THEATRE GUILD Presents
GREEN GROW THE LILACS
GUILD THEATRE
52nd., West of B'way
Eves., 8:50; Mats. Thurs., Sat. and Feb. 23rd, 2:40

ELIZABETH, THE QUEEN
MARTIN BECK THEATRE
45th St., W. of 8th Ave.
Eves., 8:40; Mats. Thurs., Sat. and Feb. 23rd, 2:40

GILBERT MILLER presents
Tomorrow and Tomorrow
A NEW PLAY BY PHILIP BARRY
with
Zita JOHANN and Herbert MARSHALL
HENRY MILLER'S THEATRE 124 W. 43d St.
Evs. 8:40, Mats. Thurs. Sat. & Mon., 2:40

HELEN HAYES
in
PETTICOAT INFLUENCE
with
HENRY STEPHENSON
LYCEUM Thea., 45 St. E. of B'y. Evs. 8:50. Mts. Thur., Sat., Mon. 2:30

"Greatest revue ever produced in America."—Garland, Telegram.
Clifton Webb
Fred Allen Libby Holman
in The Revue of Revues
"Three's a Crowd"
Selwyn Th., W. 42d St. Evs. 8:30. Mts. Thur. & Sat.

"If you're seeking a thrill in the theatre don't fail to see 'Five Star Final.'"
—Chas. Darnton, Eve. World.
ARTHUR BYRON in
"FIVE STAR FINAL"
CORT THEATRE 48th Street East of B'way
Evs. 8:50, Mats. Wed., Sat. & Mon., 2:30

DAVID BELASCO presents
HELEN GAHAGAN in
"TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO Thea., W. 44th St. Evs. 8:40. Mts. Thurs., Sat., Mon., Feb. 23

JOE COOK in His Fleetest, Funniest Musical
FINE and DANDY
"A SMASH HIT."—Walter Winchell.
ERLANGER'S THEATRE, W. 44th St. PE 6-7963
Eves. 8:30, Mats. Wed., Sat., Mon., Feb. 23, 2:30

E. RAY GOETZ Presents
THE NEW YORKERS
FRANCES WILLIAMS CHARLES KING HOPE WILLIAMS
ANN PENNINGTON RICHARD CARLE MARIE CAHILL
WARING'S PENNSYLVANIANS and CLAYTON, JACKSON & DURANTE
Evs. 8:30. Pop. Price Mats. Thur., Sat. & Mon., Feb. 23
BROADWAY THEATRE, B'way and 53d St.
Seats 6 Weeks in Advance. Phone COl. 5-6445
Prices $1-$2-$3-$4-$5 (plus tax) exc. Sat.

NINTH WEEK
W. C. FIELDS in "BALLYHOO"
Funniest of Musical Comedies
HAMMERSTEIN'S B'way & 53 St. Mts. Thurs., Sat.

Dwight Deere Wiman presents
MARY BOLAND
In Her Gayest Comedy Hit
VINEGAR TREE
Extra Mat. Mon., Feb. 23 (Wash. B'day)
PLAYHOUSE W. 48 St. Bry 9-2628 Evs. 8:40, Mts. Wd., Th. & Sat.

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
"DRACULA"
GREAT VAMPIRE THRILLER
"Hello New York" Spectacle in 7 Scenes. Ballet, Chorus, Roxyettes, Roxy Symphony Orch. Big Cast of Entertainers.
Beg. Friday, Feb. 20
Ann Harding in "East Lynne"

2nd Week GARBO
"INSPIRATION"
A Metro-Goldwyn-Mayer Picture
Jack Benny, Evelyn Wilson, Bunchuk
CAPITOL B'WAY & 51st St.
Beg. Friday, Feb. 20, "NEW MOON"

RKO MAYFAIR THEATRE B'wy at 47th
Continuous from 10 a.m.
Midnite Shows
Pop. Prices
Bryant 9-6851
Being Held for 3rd Record Week
"MILLIE"
with
HELEN TWELVETREES

GLOBE THEATRE. Chic. 4-8500. B'way at 46th St
2 Shows Daily
All Seats Reserved $2.00 Top Seats Now on Sale Sat., Sun. & Hol. 3 Shows
Fourth Week
EDNA FERBER'S Mighty Story
"CIMARRON"
with Richard Dix
Irene Dunne
Estelle Taylor

RKO Always a Good Show
PALACE 47th ST. & B'WAY
BEATRICE LILLIE
GUS VAN
NOBLE SISSLE & Orch.
DR. ROCKWELL
58th ST. AT THIRD AVE.
Wednesday to Friday, Feb. 18 to 20
KISMET
OTIS SKINNER
LITA GREY CHAPLIN
In Person
86th ST. AT LEX. AVE.
Wednesday to Friday, Feb. 18 to 20
KISMET
Otis Skinner—Loretta Young
Harry Delmar's Revels
20 People

Mixed Cast Musical

Aarons & Freedley will have a mixed cast for their new production, "Singin' th' Blues." Ada Ward is the first engagement of a colored player.

WILLIAM O'NEAL

Late of "Desert Song" and "New Moon"

Address 101 West 55th Street, N. Y. C. Circle 7-1254

LITERATI

Editing Some Mags

Mag editing no sinecure, according to one former editor who is out to write on his own. Not for mag publication, either. He's off mags.

This former editor's mag was one of a string of three, with recurrent money trouble ever since their inception five years ago. Staff salaries forthcoming regularly, but payment for material frequently held up.

"Ever faced by a writer demanding money for his stuff published?" asked this former editor, as he shivered.

Editor, an unsuccessful scribbler, decided to learn more about mag-making and landed a job on one of the trio of mags as a reader. After a week he understood why his own stuff didn't sell. At the end of two weeks the assistant editor sold his first story to another mag and quit. The reader stepped into the job. In another three months the editor, to escape a Brooklyn gal gunning for money due her for a story, resigned, and the assistant became editor. He lasted four years.

On most of the lesser pulp-paper mags, editors are forced to print the best of the stories submitted, not necessarily those they like, sasy this former editor. Results are frequent memos from the publisher that the editor will have to use better stories or else! "Better stories for 1c a word?" queries the editor, and the matter rests until the next time.

Contending with authors. Ouch!

The gal who calls in person to query type of story the mag wants. Editor tells her to read the mag, but the gal replies she never reads that kind of stuff. In fact, she never writes that type of stuff, either, but she must do pot-boilers until she is able to land her better class stuff. Editor can get rid of her only when he convinces her it's time for him to go home. She's back the next morning with a pot-boiler which she wrote the night before and nothing like the type of stuff outlined to her by the editor.

If the editor won't use it, she'll complain to the publisher. If he will use it, please won't he run it with a pseudonym, as she doesn't want her name on that kind of literature.

The boy is in from the mid-west with his story rejected six months before. How could the story be touched up so that it would be acceptable. Could the editor take him out to lunch as it's too noisy to talk literary creation in the office.

"Just think what a helping hand would have meant to you when you were struggling for literary recognition," pleads the boy.

"I ain't got no literary recognition and never had," growls the editor in his best English.

Boy, back home, writes a piece for one of the writers' mags on heartless editors. The writers' circle in his home town (every community has a writers' circle) blacklists that particular editor's mag. And doesn't it make that particular editor happy?

The never-ending flow of manuscripts. Some typed single-space, some written in longhand, and not a few in pencil. One even on sheets of heavy, yellow wrapping paper, and illustrated with water colors.

Orders from the publishers that every one must be read. Watching mountains of rejection slips dwindle and getting a letter or a personal call in almost every case for statement of reasons as to rejection. What the editor would like to write to each, and what he really does write—if he does write.

Nearing a deadline with only two stories in type and four more to be selected. Where to get those other four. As a last resort picking out the four most legible ones from the huge heap and putting them through. A thought that he might slip in one of his own stories. But only a thought. He might yet sell it to another mag and get that much for it.

This former editor's hero is Edwin Balmer, a very successful writer, who became an editor ("Redbook"). "But he edits the "Redbook'," says our subject ruefully.

Radio Going Literary

That radio and literature are becoming more closely allied every day is evident. The Columbia Broadcasting System, particularly, is making a bid for listener patrons who take their reading seriously.

Writers and educators of national and international prominence have been presented on CBS programs more or less intermittently for several years; now the schedules that appeal to readers are being given more desirable hours. The CBS plan, however, is not confined to sponsored hours. Many of their broadcasts are donated for the common good. One such is the series of programs which begins tomorrow night (17) in co-operation with President Hoover and Secretary of the Interior Ray Lyman Wilbur in the drive against illiteracy in the United States.

Speakers in this series will include Wilbur, Dr. John H. Finley, Lorado Taft, internationally known sculptor; Alfred K. Stern, Director of the Julius Rosenwald Fund, and Mrs. Cora Wilson Stewart, chairman of the executive committee of the National Advisory Committee on Illiteracy.

On Saturday the CBS chain will present Alexander Woollcott, who will talk about three collections of human knowledge: The first will be the newly published "Science of Life," by H. G. Wells, Julian S. Huxley and G. P. Wells; the second, a hilarious anthology of misinformation known as "Boners," the third, "Theatre Street," by Tamara Karsavina, Russian dancer, who has collected the events of her life in an autobiography.

The acceptance of a short story by radio was a recent novelty when Sumner Blossom, editor of the "American Magazine," informed Louis McCabe, a Philadelphia lawyer, that his story had sold itself. McCabe was unknown to anyone on the "American" staff and this story was his first to be accepted by any publication.

Best Sellers

Best sellers for week ending Jan. 31, as reported by **The American News Company** and branches.

Fiction

Back Street ($2.50) ..... Fannie Hurst
A Jew in Love (2.50) ..... Ben Hecht
Portrait by Caroline ($2.50) ..... Sylvia Thompson
Grand Hotel ($2.50) ..... Vicki Baum
Festival (2.50) ..... Struthers Burt.
Up the Ladder of Gold ($2.00) ..... E. Phillips Oppenheim

Non-Fiction

Contract Bridge Blue Book ($2.00) ..... Ely Culbertson
Education of a Princess ($3.50) ..... Grand Duchess Marie
Lives of a Bengal Lancer ($2.75) ..... Major F. Yeats-Brown
Strange Death of Pres. Harding ($3.50) . G. B. Means & J. D. Thacker
Little America ($5.00) ..... Richard E. Byrd
Story of San Michele ($3.75) ..... Axele Munthe

The Gift of Prophesy

A novel impends by Joe Van Raalte, via Vanguard. Title is "Vice Squad." Van Raalte wrote the book nine years ago, at which time it was turned down by a number of publishers because its allegations of graft in the administration of the police courts was regarded by the publishers as exaggerated.

Now, testimony in the Seabury investigation has busted the whole scandal open, and what Van Raalte wrote first has had to be strengthened up to match the facts.

Author was on the "World" when the book was written.

McCardell's "Uncle Oswald"

"Uncle Oswald" was a galloping lad, as fast in any way as Roy McCardell's other relative, his "Aunt Aggie."

"Uncle Oswald" is a shifting newspaper man, a circulation builder they always called him, after he had blown a sheet. Sometimes the old timers didn't like the heads he wrote, but they attracted readers, so a tab got Oswald, while Oswald got rich playing the stock market.

Oswald also played women. How he did it the book isn't backward in telling. And other incidents, in and out of the shop.

It's just likely that Mr. McCardell had in mind for his Oswald the late Bill Lewis of the New York "Morning Telegraph." In "Uncle Oswald" is the "Morning Mercury," racing and theatrical sheet. Oswald is given credit by McCardell for making a great crack, one always alloted to Ashby Deering, then city ed of the "Telegraph." It was in answer to a person who called Ashby when he was rushed at the desk, and said he had a big story. What Ashby replied is in the book.

This "Uncle Oswald" looks to have plenty of material for a lively talker. It's full of characters, men and women, with plenty of action and a Lothariotic newspaper man, something the screen has so far failed to provide. Besides a new angle that might have to be softened down somewhat, and also Big Bertha, a woman who married millions for just that reason, with her husband dying three months afterward, leaving it all to her. That Big Bertha role would be a push over for any elderly comedienne.

"Uncle Oswald" will give anyone a pleasant evening's diversion in the reading. It holds a multiplicity of stuff. Farrar & Rinehart publishing. $2.

The Munsey Mags

All sorts of rumors anent the Munsey mags, following the recent shake-ups among the various staffs. One that the "Railroad Man's Magazine," recently revived after some years, may go into oblivion again. Another that "Argosy" and "All Story" will be paired again, the latter said to be finding it difficult to make any headway against the numerous love-story mags.

One thing certain—"Argosy" will stay. Still one of the leaders among the pulp-paper story mags.

Pans Super-Reporters

Paul Y. Anderson, Washington correspondent of the St. Louis "Post-Dispatch," Pulitzer prize winner in journalism in 1928, took a crack at some of the better known "names" among the capital correspondents in an address last week at the annual dinner of Scranton (Penna.) Newswriters' Union No. 3.

Anderson had as his subject "The Washington Racket — How They Work It." He referred to a group of the correspondents whom he described as "trained seals." Of them he said:

"There is a popular legend that these men are really on the inside of what goes on in Washington, and that when they give the lowdown, they can give it lower than anyone else. This myth persists virtually everywhere except in Washington. The truth is that these men are seldom seen where the news is being made. Some of the personages about whom they write so intimately and with whose motives and mental processes they try to appear acutely familiar, do not know them on sight. Most of their information is second hand. They talk to the working reporters, study the hand-outs, and from the vantage point of their swivel chairs they make learned and profound analyses of public events."

Drops Ad Rep

E. R. Crowe & Co. will not renew with the Clayton mags when its contract expires next month, leaving Clayton without a national advertising rep. Poor business conditions and drop in advertising said to be responsible for the split.

Clayton mags already engaged in forming a national advertising organization of its own, with W. J. Delaney to head that activity. Clayton organization confident that direct representation will be conducive of better results.

Pictures and Stories

Subsidization of, or tripling the strength of present contacts with book and magazine publishers, is regarded as a move picture producers may make to advantage in quest for screen material. A similar attitude toward independent legit producers, now given the runaround when seeking backing or a verdict on a play script, is another possibility.

That filmdom has practically no worth while contacts with publishers is claimed by a New York indie legit producer who canvassed the publishing field. He received this opinion from six publishers. One publisher is quoted as saying that submitting book manuscripts to picture script readers is a waste of time; that time being a minimum of six weeks.

Submission of synopsis of plays or books is, according to legit producers, an unnecessary move with no synopsis able to set forth the merits of a manuscript. Limited number of plots is given as one proof, another that of the synopsis of "The First Year" (stage). While essentially simple, the play ran four years.

While book stories may now be bought occasionally before publication, it said these form a very minute number of the availables.

Lives On 25% Off

A reduction by its staff last week of 25% in all salaries temporarily at least, continued the life of the Shubert house organ. The weekly organ has been printed for about 20 years, held up wholly by Shubert solicited and enforced advertising, the latter from independent shows as well as Shubert produced ones in the Shubert theatres.

A proposal to merge it with another dying weekly, to make one out of two, had been encouraged on both sides. The Shubert organ's staff is reported to have heard of the intended consolidation, and made its cut offer under the impression they would be altogether out of a job if the deal went through.

Last year the Shubert organ got into the red, with that angle influencing Lee Shubert's first decision to merge, and also his second not to. The 25% cut, he figures, may be enough in 1931 to return the loss of 1930.

Terms of the contemplated merger as reported were that no money would pass, with the two papers merely amalgamating on the agreement the Shubert office would throw its full soliciation force into business for the new sheet, as it has for the Shubert organ. With this the Shuberts were to receive 50% of any net profit the combined sheet could show.

So. American Air Jaunt

An aerial good will trip to South American capitals will begin at Miami this week, under the auspices of the Pan-American Airways, which has government support. In the party will be a group of newspapermen, including Ward Moorehouse of the "Sun," Fred Walton of the "Tribune," and Leo Kieran of the "Tmes." Several men from western papers will also be aboard the flying boat. Moorehouse, sole drama reporter present, will radio daily a column to be titled, "South America After Dark." Trip to be about six weeks. Most of the other newspapermen are aviation reporters.

The government is interested in the South America air line link because it is expected to establish a closer contact for commercial purposes. It takes three weeks by boat from New York to Rio Janeiro, whereas the trip from Europe takes but seven days.

Ground Floor Novelist

Rex Stout, vice president of the Vanguard Press, is one of those literary gents you read about, but never see in real life. Stout always wanted to be a writer of books. But he also wanted comfort and money. He knew the two didn't ordinarily go hand in hand. And he was willing to go half way.

He became a banker. He put away all thoughts of writing for a while and made money. Then he did the remarkable thing, he quit. And he quit before that crash, too. He helped start the Vanguard Press or helped with the finances until it got started, anyway. Then he sat back quietly and wrote a couple of books. And now he's writing a third. And as for Wall Street, he's even forgotten where it is located.

Separated Twins

Despite denials of any affiliation, "Scribner's" and "Harper's," the two class mags, work together like Siamese twins. Latest is an offer to "Scribner" subscribers that they can get "Harper's," also, at a special cut price, and only because they are getting "Scribner's" now. And vice versa.

Most of those who get the one can't see why they should not get the other, too. Same makeup, same type of stuff. Combination of the two under one cover would be the best way to sell both, but the publishers emphatically deny they have anything in common, except a joint working arrangement on advertising.

Crime News Tabloid

Weekly tabloid on the order of the monthly true detective mags has made its appearance in Los Angeles under the title, "Inside Detective Secrets."

First issue is a 12-page affair, with front page make-up all pictures and following the usual tabloid style. Material inside follows the pattern of the monthly mag stuff, and calls to newspapermen, police and detectives to send in their true yarns.

Royal P. Graham is on the masthead as editor. Most of the byline material is by Jack Carberry, former police reporter on the L. A. "Express." Mission of the paper, according to its four column lead-off, is that "all inside crime news and features will be printed to show that crime never pays."

Parisian Arty

Montparnesse, Paris, which has been without its arty magazine since the death of Elliot Pau's "Transition," has published a new one, "The New Review." First number has leaning toward ultra modernism in photography, cinema and radio.

Ezra Pond takes care of the trend in modern journalism. Jean Cocteau writes a pretty incomprehensible poem based on his film, "Life of a Poet," and Maxwell Bodenheim contributes an equally incomprehensible essay entitled "Esthetics, Criticism and Life." It's virile enough, but it gives a good idea of what Bodenheim doesn't know on metaphysics.

Studio Talent Gamble

Hollywood prefers to gamble with new writers as they come to the fore rather than engage veteran routine scribes. A Hollywood vet, if disengaged for too long, becomes a dubious proposition, for all his basic knowledge of the rudiments of celluloidiana.

If a newcomer has some semblance of the literati or has dramatic (legit) rep, he's easier to sell to the w. c. studios than the native scenarist.

The studios go readily for young blood that's new and fresh in ideas and pay them much more than for veteran screen free-lances.

Old Timers' Night Feb. 28

The eighth annual "Old Timers' Night" of the Newspaper Club will be held Feb. 28 at the Astor, and tickets are $5. Fannie Brice has promised to appear in the entertainment besides a long list of others.

Jim Corrigan, 76, retired, and no relation to Arthur Corrigan at the West Side court, is the dean of the reporters. Jim served for years and years in the Federal courts for City News. Varying success has visited other events of the club, but Old Timers' Night' has been a succession of clicks.

Doubling on Titles

Harold Hersey has an idea by which he can squeeze in four new titles in his list of mags for trial purposes and keep the overhead where it is. Will issue four of his present mags every other month, putting out the new ones on alternate months. After a period, the four showing the most promise will come out regularly.

Hersey's best mag is "Gangster Stories" with all the others patterned or to be patterned along the same lines.

Let "Caesar" Lapse

A new arrangement between the William Morris office and King Features calls for the Morris office to take over picture options the Hearst service holds on serials. Hearst original intention was to use these stories for Cosmopolitan Productions released by Metro. Several serial stories that ran in the Hearst papers were snapped up by other companies after options were permitted to lapse. Among these was "Little Caesar" which Warner's acquired from the author W. R. Burnett for $5,000.

Real Names of Authors

Graham Seton, author of "The Sign of Arnim," is Graham Seton Hutchison; Patricia Wentworth, author of "Beggar's Choice," is Mrs. G. F. Dillon; Rebecca West, "Ending in Earnest," is Mrs. Henry Maxwell Andrews; Anthony Wynne, "The Blue Vesuvius," is Robert McNair Wilson.

And Noel Meadow is Leon Blumenfeld. But what did Leon Blumenfeld ever write?

Rights Go With $25

Short fiction stories published in the New York "Daily News" for which staff writers and contributors are paid $25 are now bought with the understanding that the "Daily News" reserves all rights. It seems that one of the boys who landed

(Continued on page 68)

European Runaround

By Frank Scully

On The Continent.

"Colonel Satan," Tarkington trigger-comedy about Col. Aaron Burr, flopped even more brusquely in London than New York, if that's possible.

"Supply and Demand," tried out at one of those Sunday night illegits, followed fallen hero of Revolver Republic.

Just a stop gap, as title indicates.

Like Veteran Ball Players

Matheson Lang has a gag that reads as if it might have been lifted from the big league training camps.

You know how veteran pitchers stick to right field while barnstorming, saving their stuff for the actual season.

Lang trying out George Preedy's own version of "General Crack" lets others play the lead in the sticks, contenting himself with a minor bit.

When the show hits London he will move into the "General" role, which is heavy on the voice.

Swaff Knew

C. R. W. Nevinson is due in New York for an exhib in April. With him will go a canvas of Swaff behind which is a laugh.

Coming from a sitting in Nev's swell studio, the pair stepped from a cab into Leicester Square.

Panhandler shuffled up for a handout. Swaff, irritated, turned him. Nev, equally irritated, flipped a dime.

Bum eyed Nev for several seconds trying to place him. The day before Nev's picture had illustrated an article of his—he writes better than any painter since Whistler—in Swaff's "Express."

Traffic signal changed, when Swaff and Nev started across the Square.

Bum, recognizing Nev at last, shouted gleefully after them, "Sunday Express!"

"Isn't it strange?" Swaff said to Nev. "Everybody knows me. Everybody!"

Dressing Stars From Bargain Basements

Flaps squawking about frumpy frocks of English picture stars are being assured producers spend liberally in this dept.

You've got to put a little applesauce on that word "liberally" to get the idea.

Seventy-five berries is big money for British companies to pay for a vamp's come-hither costume.

Cochran Covering Up

Figuring time has come to build up pre-war curiosity so that stripping will have a b. o. value once more (which it hasn't now), C. B. Cochran is putting chorines of his next Pavilion show in clothes.

Even petticoats included in the gam-covering.

Bouquets From Horn

Trader Horn wants "Variety" to give praise to the gals who took part in the African end of Metro's picture.

"Are you pretty good on the descriptive stuff?" asked the last of the saga-tellers as he wrapped himself around a shot of Scotch that would have floored even Bernard Shaw's father.

"Tell the world, will you, how brave the Old Trader thinks those girls were. No soldiers or explorers ever faced more dangers. I'd do it myself, but I haven't the time.

"Must be off. I don't know where, but don't be surprised if you find me in Abyssinia next. You know I'm one hellova rover."

How old is that old bird—80? And Edwina Booth the only white girl in "Trader Horn."

Featured

Par, out in the open now, has tried bunching ads of its six London houses.

Burnup of the week, though, was its billing "Bernard Shaw's First Talkie! 'How He Lied to Her Husband'" as a program-filler at the Carlton to "Monte-Carlo."

Improper—But Good

Some of the London show catchers are wondering over "The Improper Duchess," James Bernard Fagan's new piece starring Yvonne Arnaud. It razzes reformers of our Revolver Republic.

"Just fine!" is the answer. Gyp politicians and profiteers in the salvation racket have been socked plenty on Broadway for years, but they only click when they're good.

Whatever Kansas represents, it might be explained to the West Enders, New York has little political or moral relation to the rest of America and even less to Wash., D. C.

Living in Sin

"Duchess" is inside story of how an oil deal is squared. King of Poldavia is in Washington (described as not a town but a high hat shop) to unload his greasy concessions.

With him is his titled sweetie, Duchess of Tann, who explains, "We could have been married morganatically but preferred the situation as is."

Obstacle to regal oil-peddling are Rev. Adam MacAdam, anti-orgy lobbiest, and Sen. Corcoran, who's also death on moral turpitude.

Duchess starts out to make Corcoran as the best way to get rid of him and his oppish and her s. a. soon has his o. k. on the oil thing.

Rev. Up'n'Adam, being above the price one pays, is hauled down by coin. They'll build him a $2,000,000 four-square temple if he won't snitch on 'em for living in sin.

Rev. sounds out chances of getting that swag without benefit of controlling committees. Assured he can do anything he likes with it, takes the Senator's tip. He doesn't cast the first stone; he lays it—and votes for more immoral oil.

Everybody's in now but the President.

Little Late for Export

Only out "The Improper Duchess" has for Broadway is not the story or satire but its lateness. Too long after Queen Marie, Countess Cathcart, Teapot Dome, Prince Carol and those topicals. In the midst of these it would have been sur-efire.

Still it did the biggest ticket deal in London of any non-musical in two years.

Time, the New Disinfectant

Play in Paris faces difficulty from just the opposite angle to "The Improper Duchess." This is "Gigolo." Here it's not a question of being too late but too soon. Eight years ago "Gigolo" was a German play called "Carousel." So full of dirt it couldn't have played on a garbage scow.

But now that Broadway has caught up to "Carousel," passed it even, exporters are hurrying it home.

Time alone seems to have listerined the odor.

Those Continental Trains

Anna Pavlova's people ought to have as good a case against these railroads over here as if she'd been bumped off in a wreck.

The accident she was in left her unmarked, but the busted glass of her compartment let in enough icy air to give her the chill that killed her in five days.

Her going completely closes out the Duncan-Diaghileff feud of classic dance technique.

Isadora's barefoot swami stuff and Pavlova's toe dancing swan stuff were as far removed from each other as Frisco and Moscow. Yet both were great.

Info

Josephine Baker who has, in Europe at least, a front page knack like Clara Bow's in America, may help clear up at least one international misunderstanding due to the trouble she's now in: and that's the difference between a "brassiere" and a "soutien gorge."

Dolly Capelet hired to double for Jo, having presumably Jo's gams, spit-curl, mobile orbs, which could be made to go wrong at will, curves and all 'round high-yaller-and-hot technique, is suing Casino de Paris, where Jo stars, for 80,000 francs out of which she claims to have been bilked.

Newspaper boys figure the two torso-twisters ought to be asked to appear in court in their spit-curls and brassieres to decide if Dolly really can fill Jo's, and vice versa.

Right here is as good a place as any to explain another of the many odd twists in the French language.

"Brassiere" you'd think was a French word, but anybody asking for one probably would end up in a "brasserie," which is a brewery. Either that or they'd land in a place which sells linen gadgets for holding up children's stockings.

To subdue their s. a., French dames, you see, don't wear brassieres. They wear a "soutien gorge." A "soutien gorge," strictly translated, is a "neck support."

Cute eh?

Claire Luce Bitten Badly

When a dog bites the gilded hand of a star's husband and she nurses him through 21 injections of anti-tetanus serum for three weeks, and then blows her picture job for her boy-friend's happiness, that is or should be, news.

Anyway it's what Claire Luce has done. Winnie Sheehan's astuteness in engaging her in London and building her up in "Up the River" to a nice b. o. position works out now as just so much walking on a treadmill. It doesn't get him anywhere.

Miss Luce is taking a quiet place outside of Paris where she will live as Mrs. Clifford Warren Smith, wife of the boy the dog bit.

Her retirement, she says, is "permanent and absolute."

Which may mean you won't see her on screen or stage for at least a year.

"The Telegraph" Booming

"Daily Telegraph" is going after names plenty.

Having recently got George Atkinson for pictures, and Maitland Davidson and Syd Carroll long ago for legit, it now has Rebecca West for its book page. She was H. G. Wells' sec and is a looker. Wrote "The Return of the Soldier" while his sec.

Drake's Road Try

(Continued from page 59)

keep down the stagehand end of the payroll.

Of the stands already lined up there are included three Shrine auditoriums, one Masonic Temple and a high school. Nucleus of the Drake-Wingfield circuit is comprised of the following: Pabst, Milwaukee (a week); Lyceum, Minneapolis (a week); Orpheum, Duluth, Minn.; Parkway, Madison, Wis.; Spenach, Dubuque, Ia.; Grand, Wausau, Wis.; New Orpheum, Green Bay, Wis.; Shrine Auditorium, Des Moines; Brandeis, Omaha; Masonic Temple, Davenport, Ia.; Shrine Auditorium, Cedar Rapids, Ia.; Englert, Iowa City; High School Auditorium, Gary; Majestic, Peoria; Eau Claire, Eau Claire, Wis.; Illinois, Bloomington; Grand, Keokuk; Orpheum, Quincy, Ill.; Lincoln Square, Decatur, Ill.; Palace, Danville, Ill.; Shrine Auditorium, Ft. Wayne; Hippodrome, Terre Haute; Coliseum, Evansville, Ind.; Rockford, Rockford, Ill., and Shrine Auditorium, Freeport, Ill.

Only 2 This Year

With the exception of the big key cities, most of the towns listed above have only seen two legit shows this season, if any, and they were Walker Whiteside in "The Chinese Bungalow" and the Guild's "Strange Interlude."

Majority of the stands tied up with new circuit, Wingfield says, have offered to buy out or guarantee shows, the local theatre operators planning to launch the subscription idea to secure their investment. Impetus to forming circuit, Wingfield averred, given by flood of letters from theatre owners and fraternal auditorium managers, gist of these communications, for example, being contained in following excerpt from letter received from H. K. Timm of the New Orpheum, Green Bay:

"Have your answer regarding Mrs. Fiske. Why not make it two nights playing both 'Ladies of the Jury' and 'Becky Sharpe?' We have had no road shows and the appetite is sharp for 'in the flesh.' Will buy show outright for two nights. Give me your lowest figure."

Mrs. Fiske show scaled for road dates, unless outright buy, from 50c to $2.50. "Ladies of Jury" route penciled in to date is as follows:

Bloomington, Feb. 23.
Peoria, Feb. 24.
Iowa City, Feb. 25.
Omaha, Feb. 26-28.
Milwaukee, Mar. 2-7.
Minneapolis, Mar. 9-14.
Eau Claire, Mar. 16.
Wausau, Mar. 17.
Green Bay, Mar. 18-19.
Madison, Mar. 20-21.
Gary, Ind., Mar. 23.
Bloomington, Mar. 24-25.
Grand Rapids, Mar. 26-28.

Literati

(Continued from page 67)

his stories regularly in the tab took his yarns around to one of the film companies and was told to elaborate a couple of them for pictures. "Daily News" execs. now feel that the paper is entitled to an equal split on all short stories published which may eventually be whipped into shape for the screen.

"Dramatists" Report

Dramatist's Guild, according to Marc Connelly's report, has handled 69 cases this last year. Fifty-five were settled by the time books were closed. Thirty-three involved collection of money; the Guild got $38,935 from managers for authors. Three-quarters was money withheld by managers, the rest by agents.

Connelly reports that most of the losses by playwrights came through their dealings with corporations, which had nothing left after failures, few mgrs. of recognized standing didn't come across with royalties.

Four cases of plagiarism during the year, details not given. Two were dropped through the Guild's advice and two the members were advised to take to court.

Fewer complaints than previous year. Says Connelly: "This may partly be due to the fact that theatrical conditions have been so bad that they have been fewer plays produced about which disputes might arise."

Sobel on Burlesque

Bernard Sobel, Ziegfeld's p.a., is writing a history of burlesque to be entitled "Burleycue," which Farrar & Rinehart have contracted to publish. Sobel was at one time tied up with Billy Minsky at the National Winter Garden, and has collected a lot of info about the burlesquers for many years.

His publishers have sent out a notice asking anybody who owns any information which might help him in the writing of the book, to send it in to him.

"Post's" Curtailment

"Satevepost" is feeling the pinch.

Formerly running to 12 and 13 short stories a week, the "Post" will keep the fiction down to not more than four a week. Curtailed plan, while tough on the regulars, is discouraging to the neophytes who don't stand a chance of cracking unless with something entirely out of the ordinary. Especially in view of the fact the "Satevepost" has around a year's supply of short fiction already on hand.

Say "News" Broke Faith

The New York "Daily News" is charged with breaking faith in printing the real name of a woman witness in the investigation of vice graft by the police. The witness was to have been known merely as "Mrs. Smith," Referee Seabury requesting reporters to let it go at that.

When the tab stepped out of line "Mrs Smith" dropped out of sight. She is a business woman and stood in fear of her right name appearing, working to her injury.

5-Cent Fan Mag

Joe V. Bonica, coast publisher of a mail order magazine called "How Talkers Are Made," is planning publication of a five-cent picture fan magazine to be distributed through the Newberry five and ten cent stores, of which there are approximately 350. Tentative plans are for a 36-page affair in color. First issue comes out March 10 under the title, "Hollywood Star." Bonica plans to print 75,000 for his first issue.

That "Mirror"-Winchell feud

Walter Winchell is in Miami accompanied by a doctor's certificate. His rest away from the "Mirror" office may end the feud "The Mirror" seems to have created against Winchell.

Winchell may stay in Miami for a couple of weeks. Before leaving he looked as though he could use a dozen doctor's certifs.

Benchley Located

After a delay of several months Robert Benchley, the humorist, started for Hollywood Monday. Hollywood thought he already was there, hiding some place. Benchley is under contract to Howard Hughes. While on the coast Dorothy Parker will sub for him writing the Benchley stuff for the "New Yorker" magazine.

Doubles In Celluloid

Julius Cohen, dramatic editor of the "Journal of Commerce," assumed the critical post in the picture section of that paper also. Irving Hoffman who has been handling the picture end is in Miami on a vacation and upon his return will stick to cartooning mainly.

"Loudspeaker's" Mag Format

The "Loudspeaker" coast organ started a year ago by the American Projection Society, has gone to regular magazine format this year as a technical picture periodical.

W. G. Crowley of Inglewood is editor.

de Angelis Memoirs

Jefferson de Angelis, in collaboration with Alvin F. Harlow, has written an intimate account of his theatrical career in "A Vagabond Trouper," which will be published by Harcourt, Brace and Co. on Feb. 19 at $3.50 a copy.

Ring Lardner's Feature

Bell Syndicate and the Chicago "Tribune," outfit share equally in the new Ring Lardner feature now being booked with American dailies and written in telegram fashion as a comic comment on daily happenings. The feature is running in the "Daily News" (N.Y.), "Trib's" local partner.

Film Reader's First

Harry Carlisle, who has been a reader in various film studios, has written a novel with background of coal mines in England, where he worked when a kid.

Liveright will publish it this month under title of 'Darkness at Noon." It's Carlisle's first.

Eileen's L. A. Column

Eileen Percy, former picture actress, who has been writing Hollywood chatter for the Paul Block newspapers in the east, is now conducting a daily column in the Los Angeles "Express."

This evening daily was purchased by Block last week.

Real Names of Authors

Dan Mack, author of "Salt Water Sonnets," is Daniel L. McCarthy; E. M. Delafield, author of "House Party," is Mrs. Elmer Elizabeth Monica De La Pasture Dashwood.

And Oscar Wilde was once known as Sebastian Melmoth.

Al Hill, "Jail Bird"

Al Hill, picture actor, has written an autobiography called "Jail Bird," which Brentanos will publish in the summer.

Yarn is now running serially in "The Master Detective," Macfadden publication.

MUSIC MEN DESPERATE

COAST HOTELS GETTING FREE DANCE MUSIC

Los Angeles, Feb. 17.

Organized dance bands are having a pretty tough time keeping the combinations intact during the present lull in the local hoofing academies. Most of the bands get a break during the summer months at the beaches, where work for about 20 combos it to be had from May to Sept. But during the winter it's a battle.

In Los Angeles there are about 12 major dance bands. Maybe six have contracts, the others working on a week-to-week basis.

During the lax months the layoff bands try everything to keep sax and trumpet together. Radio was an opening for a while but with each station now required by the union to have a permanent band there's no chance of the dance crews horning in.

Result is that the bands in their effort to keep working are cutting prices and in some cases are working for nothing in the hope that a demonstration will land a steady engagement.

Hotels are taking advantage of the condition by having bands play for their regular dances on a suppose try-out.

One hotel out here has had a dozen bands playing for its Saturday night hops. They have all been told they were hot at rehearsals but terrible at the dance. The hotel manages to get a different band weekly on this routine.

SMALL BANDS IN EAST FACE SUMMER PANIC

Bands around New York and the east, especially those going for summer resort jobs this summer, face headaches plenty in regard to salary as compared to last year.

One large band booking agency claims unless a band has a "name" it will find its summer income cut down plenty this season. The smaller bands, those in the $1,000 and under salary class, face a workless summer.

Outside of the big "names" again, other outfits may also have to cut the size of their aggregations, too.

Some resort spots have been wired this winter with high-powered amplifiers taking the music off the radio or direct from a phonograph combination that throws tunes through radio tubes, thereby supplying their floors with dance music that way.

About the only places not affected by drastic summer cuts will be those under long contracts to band booking agencies. Hotels are mainly in the lead in this respect, with a few isolated dance halls here and there.

Union Okays Doubling By Coast Orchestras

Hollywood, Feb. 17.

At a meeting of the local Musicians' Union last week, members voted against a ban on doubling by stage and dance bands in Los Angeles.

Decision to hold a vote came after a number of members squawked about the Lyman orchestra doubling from the Carthay theatre to the Roosevelt hotel, and the Buffano band which is doubling at the Boulevard and Egyptian theatres.

At the same time it was decided to continue the ban on picture studio bands, permanently engaged at the studios, from accepting outside work.

Number of musicians now steadily employed at the studios has dropped to 150. A year ago there were over 600 working in talkers.

A Nerve!

A highly touted star who has gotten as high as $15,000 for a week's appearance in a theatre and may shortly go on a commercial air hour, is represented by a person calling on the music publishers.

The rep's mission is to say that the star may sing a song or two of the publisher's, but he must have $500 cash down for each number and a cut-in on the royalty.

Star is a foreigner, too.

One publisher, besides telling the rep what the star could do, sent back word that he needed their songs more than they needed him, at $500 plus.

Don't Know Whether Spitalny In or Out, Scheuing Says "In"

Chicago, Feb. 17.

Phil Spitalny may shortly leave the Edgewater Beach hotel. He has been playing these past four months as the first local plug of NBC.

Spitalny is said to be in a spot as the result of Hugh Ernst, manager of NBC's Artists' Bureau here, negotiating for a successor to Spitalny while the latter was temporarily in New York last week. Spitalny now refuses to talk to Ernst and admitted the possibility of his leaving the hotel.

Situation arises, from reports, through NBC having Paul Whiteman on its hands and needing a spot for him. Whiteman is now at the Granada Cafe, non-NBC booked, which broadcasts over WBBM, a CBS station.

Ed Scheuing, of NBC's Artists' Bureau in New York, denied reports that Spitalny would leave the Edgewater Beach, Chicago. He stated that the band leader would remain there indefinitely and that no attempts have been made to secure a successor.

In regard to Whiteman, Scheuing declared that NBC has propositions under consideration with nothing decided upon.

JOLSON ASKS FOR INFO

Who, When and What About Harry Rosenthal in $5,000 Action

Harry Rosenthal is trying to collect $5,000 from Al Jolson and his manager, Willam Grady, under an alleged contract made by them with Rosenthal on June 5 last.

Under it the pianist was to go to Europe with them and accompany Jolson in theatrical engagements there. Jolson asserts that Rosenthal could have obtained similar employment which would have reduced the damage he claims to have sustained.

Jolson has applied in New York Supreme Court to compel Rosenthal to file particulars of the alleged agreement as to when and where it was made and who made it.

New Song Buys

Famous Music has the American rights to "Alpine Milkman," an English tune published abroad by Lawrence Wright. It is the first imported song to be published by Famous.

"Runaway Boy," a hill-billy written and published by Hank Keen, has been taken over by Harms. Keen, who does a radio act in Connecticut called Keen's Hill-Billies, first published the song he wrote in South Coventry, Conn.

Mae Murray of Sherman

Hollywood, Feb. 17.

Following a preview of "Bachelor Apartments" (Radio), starring herself and Lowell Sherman, Mae Murray went for another picture opposite him.

Sherman will also direct.

Preferring a picture by picture arrangement, the actress turned down a contract offered by Radio.

CRISIS IN SIGHT UNLESS REMEDIED

Publishers of Pop Music Getting Together Independently to Solve Weighty Problems—Sales Decline Attributed to Evils of Business

CUT-INS ARE POISON

Publishers of popular music in New York are desperate. They profess to see a crisis in their trade unless abrupt and sharp measures are taken to correct the several evils they allege have sprung up, to hamper music and sheet music sales.

These measures, from reports, the major publishers intend to formulate and act upon of their own initiative. The steps will be arrived at through a meeting of the publishers, independently of any of their societies or associations, although the latter may be called upon if the steps determined should warrant that action.

The cut-ins by orchestra leaders, called by the publishers the worst poison ever interjected into the music trades, is the prime and first matter to be taken up, the story says. Through orchestra leaders being cut-in on song royalty of the writers whose melodies they play over the air, the music sales counters are being overloaded is the claim; there is nothing but confusion for the fan music buyer and the number of songs put out is startling in the present quantity as compared to the days when the music business was at normalcy.

300 Songs On Air

One estimate is that there are not less than 300 melodies constantly going over radio. These are mostly begotten by the cut-ins, either through hoggish orchestra leaders taking everything in sight or song writers flooding the market to attempt to standoff the cut-in royalty agreed to by the publisher and which comes out of the writers' pockets.

One small publisher in New York is said to have cut in eight different orchestra leaders on a single song. What the song writers can possibly get out of it, none of the

(Continued on page 74)

HENRY FORD ENJOYED FIVE-PIECE POP BAND

Toledo, Feb. 17.

New band going into Commodore Perry hotel. Earl Aiten's Aristocrats took the spot Feb. 12. It is a dance band under direction Newton Shriver III, first dance band to play hotel since opening three years ago. Aiken is former d. e. and sports editor, "News Ece," and lately p. a. Embassy club, niter. Also does bookings of various sorts.

Jan Garber and his band hit Toledo for two nights, Feb. 9-10.

Art Hicks and his band left for Detroit for the Graystone for a stand after in Toledo for a month at the Showboat. Harry Shannon's band is the replacement at SB.

Chateau La France (niter) band recently entertained Henry Ford and Harvey Firestone at the latter's Akron, O., residence. Band so impressed Ford he engaged it for a social function to be given soon in Dearborn. It is only a five-piece combo, featuring a colored blind pianist.

TAKES OWN MEDICINE

Berlin, Feb. 8.

Film censor banned a social democratic propaganda film directed against the national Socialists.

Thus the Socialists were paid back in their own coin inasmuch as they had forced a law for film censorship many years ago in the Reichstag.

Line of Action to Be Determined By M.P.P.A. on Harmful Practices

Following a meeting of the M. P. P. A. with its pop music publisher-members Wednesday (11), to consider action in stopping "the payment to orchestra leaders or orchestra organizations money for the making of special arrangements as an inducement to orchestras to play certain musical compositions," John G. Paine, executive chairman, said, "I don't know yet just what procedure to follow in dealing with this situation but I am determined to find out and when I do something will happen."

Complaints had been received some M. P. P. A. members are indulging in the payment practice, even though the rules of the association define such practice as an unfair method of competition. The practice complained of is but one of a great number which required correction, it is said.

"There was unanimity of opinion that trade abuses are more prevalent today than at any other time; that a new unity of purpose is imperative and a new avowal of faith in each other necessary," stated Paine.

Consensus of the meeting was to consider the most effective means to bring about the complete elemination of these unfair competitive practices, and to destroy the subordination of the publishing business to performers' aggrandisement.

Orchestras

The exact status of orchestras, in relation to the M. P. P. A., will probably be defined in the near future. Publishers are almost unanimous that all orchestras should be looked at in the same light as other users of copyrighted material, and taxed accordingly, instead of being paid to promote any musical composition.

Specific cases of violations were not investigated at the meeting, attended by 18 firms. Another meeting will be called when Paine has had sufficient time to determine upon a line of action.

Hobos' Theme Song

Themes still struggling.

Newest one, dedicated to bums, is "I'm the King of the Hobos," by Carlo and Sanders, to be published next month by Bibo-Lang.

Song will be released for the opening of the Hobo Convention out west.

FLASH FOR PIT BANDS ON COAST

Los Angeles, Feb. 17

Since the Paramount theatre went for club orchestra presentations the opposition, including RKO and Loew's State, with weekly stage fare, have also devoted attention to orchestra build-ups.

So the Paramount is now changing its policy of pit units now and then to a special weekly stage show in connection with Oscar Baum's orchestra. Jack Partington, who produces, will continue to book talent locally.

Laner has signed the Biltmore Trio, recently at the Paramount, for a two weeks' stay, as a steady attraction, starting Feb. 26, doubling the act between pit and stage.

JESSE CRAWFORD IN MIAMI

Organist Opens at Publix Olympia Down There

Miami, Feb. 17.

Jesse Crawford is at the organ of Publix theatre, Olympia, here.

He started last week.

At the Paramount, New York, where Mr. and Mrs. Jesse Crawford have been at the organ since the house opened five years ago, Ann Leaf is now the organist.

Miss Leaf has been playing the organ over the air three times daily. She will head the Paramount's Radio Week show starting Friday (20).

Jesse Crawford left New York about two weeks ago. For a time it was not known whether he had gone on vacation or to another Publix house.

Mrs. Crawford, formerly subbing for her husband when he was on vacation, remains at her home in New York.

A story out quite lately of Jesse Crawford receiving a bandit threat was thought at the time to be press work. Another story was printed in the tabs yesterday (17) of Harold Stern having been kidnaped and costing him $10,000.

Stern is the leader at the Ambassador and St. Moritz. He alleges to have been taken to Troy, N. Y., in an auto New Year's, with $10,000 in cash on him. Released and warned after giving up the money. Stern says he complained to the 47th street police station and identified one of the kidnapers from a Rogue's Gallery picture.

What may be behind either of the reports is not general knowledge. If anyone on the outside gets in wrong with the mobs somehow, it's their own secret as a rule, although usually there is something besides money in the rear.

Enlarging Freed-Powers

Hollywood, Feb. 17.

Arthur Freed goes abroad some time next month for both biz and pleasure.

Freed plans to arrange foreign representation for the new Freed-Powers music firm. Richard J. Powers is due for an eastern trip shortly to open offices in New York.

OLD DITSON CO. QUITS MUSIC PUBLISHING BIZ

The Ditson Music Co., one of the very oldest music publishing concerns in the U. S. has sold out its complete catalog to the Theodore Presser Co. of Philadelphia and discontinued the music business entirely. The sale price was believed to be large as the Ditson catalog is a very big and famous one.

Ditson's had two large stores, the Chas. H. Ditson Co. in N. Y. and the Oliver Ditson in Boston. As Ditson carries large line of musical instruments it is understood that Presser bought only the music catalog.

The Presser Co. is also an old concern and publishes sacred music and hymns as well as standard compositions.

Harms' German Film Music

Harms, which has the music for the German film "Two Hearts In Waltz Time" (55th Street Playhouse), also has the rights to three new German films which haven't yet been shown in this country. Two are scheduled to follow "Two Hearts" at the 55th Street. They are, "Sein Liedest Lied" and "Das Liet Is Aus." The third new German film is "Ein Tango Fur Dich."

Harms also has the music from the previously released German film "Dich Hab Ich Geliebt."

Neumiller's Elevation

Chicago, Feb. 17.

Howard Neumiller, musical director of station WENR, has been engaged to take charge of the Artists' Bureau at WBBM, Columbia outlet, starting March 1. Well known to radio audiences as piano soloist, Neumiller will continue to broadcast from the keys as part of his new job.

JANUARY DID MUCH BETTER

Sales picked up in January, in comparison to previous months, publishers report January was one of the best months in some time. It instilled renewed hope in the sheet music market.

Donaldson's "You're Driving Me Crazy" holds onto the ace spot in the accompanying list of six best sellers. It started down toward the end of Jan., though its early sales strength gave it the No. 1 spot easily.

Another repeat is Harms' "Three Little Words," from "Check and Double Check," the only picture song of the six best. "Three Little Words" earned the deuce notch, as in December. Only its early sales strength held it in second place.

Two other repeaters on this list are Santly's "When the Organ Played at Twilight" and Berlin's "Little Things in Life."

"Twilight," listed trey for December, fell to No. 5 for Jan., and about washed up for future listings in the six best. "Life" crept to one space, fourth here, and fifth in December.

Earned No. 3

Witmark's "I'm Alone Because I Love You" earns No. 3. This is the song which toward the end of the month edged "Words" out.

Although Morris' tune, "When Your Hair Has Turned to Silver," didn't start putting in an appearance as one of the best sellers until shortly after New Year's, it caught hold so rapidly it landed on the bottom rung.

Other songs which sold very well during January and closely to some of the songs listed are Santly's "You're the One I Care For," which started to climb repidly toward the close of the month. Remick's "Cheerful Little Earful" from "Sweet and Low," Donaldson's "Sweet Jennie Lee" sold well at the beginning of the month but started to crumple toward the end. It can be rated as a close competitor for best seller honors. Another song of the same type was Shapiro-Bernstein's "Moonlight on the Colorado."

Discs

Barely any perceptible improvement in the disc market for the 75c sellers. Sales as far as the expensive discs are concerned just keep plodding.

Victor's ace for January was the Cuban "Peanut Vendor," with Don Azpiazu's orchestra recording. One of the biggest sellers Victor has had in many months. "Crazy," ace on the Victor list of December, slumped to No. 3.

"You're the One I Care For," a new tune on Victor's best seller list, holds the second rating. All other recordings listed on the current Victor list are new in the best seller class.

Brunswick's shows two repeaters from the previous survey. "Where Have You Been?" coupled with "Getting Myself Ready for You," their ace seller for the second month in succession, and "Bidin' My Time," fifth for December and January.

Columbia for Jan. has the same song listed twice, "Crazy," ace in Dec. with the Guy Lombardo orchestra recording. Same disc top in current survey, and No. 3 with Lee Morse recording. Only other repeater is "Somebody Stole My Gal," No. 3 for January, one spot above December.

In Chicago

Chicago, Feb. 17.

"You're Driving Me Crazy" took the January lead with a wide margin, while the previous leader, "Three Little Words" folded badly, but squeezed into No. 5. "I'm Yours," runner-up for December, dropped out, while "Moonlight," on the best-seller list for several months, took a mighty spurt to rise to No. 2.

Newcomer, mainly through gains made toward the closing weeks of the month, is "Just a Gigolo." At its present pace it should show even better than its present third. "Yours and Mine" and "When the Organ Played at Twilight" stick around for yet another survey, while the former No. 5, "If I Could Be with You," is out of sight.

Brunswick's 2

Brunswick disc list shows only two holdovers: "Crazy," which slipped from first to last, and "Peanut Vendor," which built in January. Ben Bernie takes the lead with his "Just a Gigolo" recording.

Columbia has two warblers as the only blue-ribbon sellers. Both femmes. Ruth Etting is back in the best-seller column, while for the first time in a long time, Ethel Waters shows with "Three Little Words." "Just a Gigolo" proves its popularity by gathering the lead for Columbia, while "Peanut Vendor," not represented previously, takes the closing spot.

Duke Ellington, who showed previously with "Three Little Words," makes the grade again, this time with "What Good Am I Without You," while Rudy Vallee switches his hit tune from "Sweetheart of My Student Days" to the pop "Crazy."

Los Angeles

Los Angeles, Feb. 17.

"It Must Be True" held over locally from December to head the sheet music list. "Crazy" was another holdover. Others on the list came up from behind. "Body and Soul" might have been the top number if it weren't so tough for the local piano pounders, due to key changes.

Sheet music business did a comeback in January. Looks as though it will hold its own in this part of the country.

Discs didn't do so well. Continued broadcasting of nothing but records by half a dozen local radio stations has the record retailers up in arms, threatening everything and doing nothing.

Hot numbers continue to dominate the record field. Two months everything slow and sweet.

First time in a year that Earl Burtnett's orchestra isn't among the leaders. Local bands were on the short end, with Abe Lyman and Gus Arnheim getting in for one each.

Guy Lombardo continues to be in the money with three recordings for Columbia. Whiteman band absent.

"Peanut Vendor" started slowly but landed heavily at the end of the month. Novelty tunes are hard plugging out here. Natives no savey until the rest of the world stamps its approval.

Los Angeles never did buy bands; it's the tunes they're after. Half the record buyers don't know which band is which.

Only two vocal records are on the Columbia list, recordings by Ruth Etting and Ethel Waters.

JANUARY MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING JANUARY BY THE LEADING MUSIC JOBBERS AND DISK DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
No. 1—SONG	"You're Driving Me Crazy"	"You're Driving Me Crazy"	"It Must Be True"
No. 2—SONG	"Three Little Words" ("Check and Double Check")	"Moonlight on the Colorado"	"You're Driving Me Crazy"
No. 3—SONG	"I'm Alone Because I Love You"	"Just a Gigolo"	"Body and Soul"
No. 4—SONG	"Little Things in Life"	"When the Organ Played at Twilight"	"I'm Alone Because I Love You"
No. 5—SONG	"When the Organ Played at Twilight"	"Three Little Words" ("Check and Double Check")	"Tears"
No. 6—SONG	"When Your Hair Has Turned to Silver"	"Yours and Mine"	"To Whom It May Concern"

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales are only reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	"Where Have You Been?" "Getting Myself Ready for You" (Emil Coleman Orch.)	"Just a Gigolo" (Ben Bernie Orch.)	"To Whom It May Concern" (Ben Bernie Orch.)
BRUNSWICK—No. 2	"Lady Play Your Mandolin" (Nick Lucas)	"Lonesome Lover" (Isham Jones Orch.)	"You're Driving Me Crazy" (Nick Lucas and Orch.)
BRUNSWICK—No. 3	"Blue Again" (Red Nichols Orch.)	"Truly I Love You" (Ozzie Nelson Orch.)	"Stardust" (Isham Jones Orch.)
BRUNSWICK—No. 4	"Fall in Love With Me," "Truly" (Ozzie Nelson Orch.)	"Peanut Vendor" (Anglo-Parisians Orch.)	"You Are the Melody" (Ben Bernie Orch.)
BRUNSWICK—No. 5	"Bidin' My Time" (Foursome)	"Blue Again" (Loring Nichols Orch.)	"Travelin' All Alone" (Isham Jones Orch.)
BRUNSWICK—No. 6	"To Whom It May Concern," "Crying Myself to Sleep" (Ben Bernie Orch.)	"You're Driving Me Crazy" (Nick Lucas and Orch.)	"Us and Company" (Abe Lyman Orch.)
COLUMBIA—No. 1	"You're Driving Me Crazy" (Guy Lombardo Orch.)	"Just a Gigolo" (Ted Lewis Orch.)	"You're Driving Me Crazy" (Guy Lombardo Orch.)
COLUMBIA—No. 2	"Peanut Vendor" (Calif. Ramblers)	"Reaching for the Moon" (Ruth Etting)	"Baby's Birthday Party" (Guy Lombardo Orch.)
COLUMBIA—No. 3	"You're Driving Me Crazy" (Lee Morse)	"You're Driving Me Crazy" (Guy Lombardo Orch.)	"Some Day, Sweetheart" (Ted Lewis Orch.)
COLUMBIA—No. 4	"Somebody Stole My Gal" (Ted Lewis Band)	"Three Little Words" (Ethel Waters)	"Three Little Words" (Ethel Waters)
COLUMBIA—No. 5	"Lonesome Lover" (Ted Wallace Boys)	"Lonesome Lover" (Ted Wallace Orch.)	"Laughing at Life" (Ruth Etting)
COLUMBIA—No. 6	"Three Little Words" (Ethel Waters)	"Peanut Vendor" (Calif. Ramblers)	"St. Louis Blues" (Guy Lombardo Orch.)
VICTOR—No. 1	"Peanut Vendor" (Don Azpiazu Orch.)	"Peanut Vendor" (Don Azpiazu Orch.)	"Peanut Vendor" (Don Azpiazu Orch.)
VICTOR—No. 2	"You're the One I Care For" (Bert Lown Orch.)	"Goofus" (Wayne King Orch.)	"You're Driving Me Crazy" (Rudy Vallee Orch.)
VICTOR—No. 3	"You're Driving Me Crazy" (Rudy Vallee Orch.)	"Waltz You Saved for Me" (Wayne King Orch.)	"Little Things in Life" (Gus Arnheim Orch.)
VICTOR—No. 4	"Lady Play Your Mandolin" (Havana Novelty Orch.)	"You're Driving Me Crazy" (Rudy Vallee Orch.)	"Syncopated Love Song" (Nat Shilkret Orch.)
VICTOR—No. 5	"Just a Gigolo" (Leo Reisman Orch.)	"Yours and Mine" (Southerners)	"Nine Little Miles" (Duke Ellington Orch.)
VICTOR—No. 6	"To Whom It May Concern" (Bert Lown Orch.)	"What Good Am I Without You" (Duke Ellington Orch.)	"I Got Rhythm" (Arden-Ohman Orch.)

Publishers' 3 Best Sellers in Sheet Music

Publishers are listed in alphabetical order, not according to position their numbers hold in the present market. Publishers made their own reports

PUBLISHER	SONG NO. 1	SONG NO. 2	SONG NO. 3
Ager, Yellen & B.	"What Good Am I Without You"	"What'ja Do to Me"	"You Said It" ("You Said It" prod.)
Berlin, Irv.	"Reaching for the Moon" ("Reaching for the Moon")	"Truly"	"It's a Lonesome Old Town"
Davis, Coots & E.	"I Miss a Little Miss"	"Say Hello to the Folks Back Home"	"One Little Raindrop"
Davis, Joe	"Keep a Song in Your Soul"	"Gazing at the Stars"	"Dragging My Heart Around"
De Sylva, Brown & H.	"To Whom It May Concern"	"Just a Gigolo"	"Walkin' My Baby Back Home"
Donaldson, Douglas & G.	"You're Driving Me Crazy"	"Sweet Jennie Lee"	"Hello Beautiful"
Famous	"My Ideal"	"Falling in Love Again"	"Baby's Birthday Party"
Leo Feist	"Lonesome Lover"	"My Love for You"	"King's Horses"
T. B. Harms	"Three Little Words" ("Check and Double Check")	"Something to Remember You By" ("Three's a Crowd" prod.)	"Lady, Play Your Mandolin"
Kornhieser, Phil	"Hurt"	"I'm the Last One Left on the Corner"	"On a Little Balcony in Spain"
Marks, E. B.	"Peanut Vendor"	"On the Winding Santa Fe"	"Something Missing in Your Eyes"
Jack Mills	"He's My Secret Passion"	"Stardust"	"With Pleasure"
Joe Morris	"When Your Hair Has Turned to Silver"	"Somewhere in Old Wyoming"	"They'll All Be There But Me"
Red Star	"Sing Song Girl"	"I Had to Love You"	"To Make a Long Story Short"
Remick's	"Cheerful Little Earful" ("Sweet and Low" prod.)	"River and Me"	"Would You Like to Take a Walk" ("Sweet and Low" prod.)
Robbins	"Blue Again"	"Overnight"	"Here Comes the Sun"
Santly Bros.	"You're the One I Care For"	"When the Organ Played at Twilight"	"Blue Pacific Moon"
Shapiro-Bernstein	"Moonlight on the Colorado"	"Tears"	"All on Account of Your Kisses"
Sherman-Clay	"Wedding of the Birds"	"Golden Sands"	"To Whisper, Dear, I Love You"
Universal	"Little Sweetheart of the Mountains"	"I've Got a Sweet Somebody"	"Can't We Be Sweethearts Again"
Witmark & Sons	"I'm Alone Because I Love You"	"Tie a Little String Around Your Finger"	"When You Were the Blossom on Buttercup Lane"

"Gigolo" Ban Off

DeSylva, Brown & Henderson's proposed radio restriction on "Just a Gigolo," limiting it to but one per night per station, has been lifted.

DeSylva decided, after limiting the number of plugs for two nights, that it would be best to let the song ride without further restrictions.

Important Coast Offices Closed by Radio Music

Hollywood, Feb. 17.

Latest wrinkle in Radio Music's idea is the handling of west coast song plugs from its Fifth avenue swivel chair in New York.

Harry Coe, 14 years with Feist's, gets through as the Los Angeles branch manager for the firm Feb. 21.

Office is being closed, as is Feist's San Francisco branch, another heretofore important western key. Al Sather, 10 years there for Feist, is likewise relieved.

WB Shifts Dan Winkler To Remick as V.-Pres.; Keit Remains as Head

A new alignment of execs in Warner Bros. controlled Remick and DeSylva, Brown & Henderson Music pub. house brought Dan Winkler, who has been at the helm of De-B&H to Remick's as executive vice-pres., giving him control over all its operations. Joe Keit remains as president, with his contract having three and a half more years to run. It calls for $700 weekly.

Crawford Handles De S-B & H

Bobby Crawford, general exec of all Warner's music projects, has taken charge of DeSylva, Brown & Henderson in addition to his other duties. Elmore White has been advanced to gen. prof. mgr. of the DeSylva house.

Crawford stated that in view of these changes he wanted to spike the rumor that Remick would be merged with Witmark, two Warner controlled concerns. It will never happen, he said, owing to the very valuable separate identities of the two music concerns.

Winkler's present title in the Music Publishing Holding Corp. (Warners) is executive vice president in charge at Remick's. Keit's title under his contract is president and gen. mgr. of Remick's.

Crawford is the general executive in charge of all of the holding company's interests.

SUNDAY LAW BREACH TIPPED BY BROADCAST

Pittsburgh, Feb. 17.

It was Saturday night, when all good cabarets in Pittsburgh are supposed to pull up the shutters promptly at the stroke of midnight. Director of Public Safety James Clark, who looks after such things, turned the dial of his home radio. A dance orchestra came in clearly and Mr. Clark was pleased with the reception he was getting on distance. The band was playing "You're Driving Me Crazy." In a moment, there was an announcement.

"Ladies and gentlemen," said a voice, "you are listening to Vic Irwin's band, broadcasting from Eddie Klein's Plaza. We continue with——." But that was enough for Mr. Clark. He glanced at his wrist watch. It was exactly 1:30 a. m. of a Sunday morning.

When Eddie appeared at the director's office the following Monday morning for his February cabaret license Mr. Clark promptly refused him, citing the Sunday night episode.

It was closed, however, only one night, Clark having gotten together with Klein and granted a permit when the night club owner promised to be good, especially on Saturday nights.

Club Lido Co-Op

Floor show at the Club Lido, New York went co-operative last week. It continues under the gate sharing basis currently to keep open. Lido classed as a ritz nite club closed recently and later reopened with a no-cover policy.

In the Lido show under the catch-as-catch-can money deal are Allen Walker, m.c.; Lamay and Louise, Helen Davis, Coleen Adams and a line of 14 girls.

ORGANIST'S 6-YR. CONTRACT

Pittsburgh, Feb. 17

Dick Leibert, organist at the Penn, has been given a Loew contract for six more years.

Leibert has been here ever since the Penn opened almost four years ago. He came here from Washington.

GARBER FOLLOWS HAMP

Chicago, Feb. 17.

Johnny Hamp leaves the Congress Hotel March 1 after a three months' engagement.

Jan Garber follows for four weeks and then Dan Russo succeeds for a similar period.

Loew's Playing Radio Band

Bosch Radio Band opened a tour of the Loew New York theatres at the Bay Ridge, Feb. 14.

Band broadcasts twice weekly over WABC.

SONG SAMPLE GAG

Sterling Baits Merchants Direct With Order Blanks For 1,000 Lots

Robert Sterling has written "Buy, Don't Cry," and is plugging it through merchants. Prosperity Music Co. (new) is publishing.

Sterling's gag is to send sample copies of the song to merchants with an order blank attached. Sheet copies sell at $12.50 per thousand, with the merchants to give copies away free as a business builder.

All Under-Scale Bands In N. Y. Chink Eateries Open to Union Penalty

Walking delegates of Local 802 (A. F. of M.) in New York have been prying among the Chink restaurants for the past two weeks getting evidence on certain under-scale bands. Where guilty offenders are found they will be subjected to immediate union replacements.

This follows the announced intention of 802 to replace as many as possible out-of-town musicians now holding N. Y. jobs with local men. Only under under-scale violations can 802 oust the men, as the out-of-town transferred musicians are fully protected by National Federation laws.

The Chinkeries are not alone in the investigations as the bigger N. Y. hotels are reported under observation for similar violations. The delegations have taken to full dress outfits in which they join dancers in the hotel dining rooms. This sets them aside from the ordinary investigator and gives them the edge for getting acquainted with the band boys and digging out info.

Quite a few out-of-town musicians, who failed to deposit transfer cards, have been caught in the past two weeks.

Vic Young Brunswick's N. Y. Radio-Disc Director

Chicago, Feb. 17.

After his present attack of pleurisy, Victor Young goes to New York to take charge of phonograph and electrical radio transcription recording for Brunswick.

Young, orchestra leader now at the Bismarck hotel, will be replaced by MCA by Art Kassel.

Bob Haring has resigned as musical director and recording manager for Brunswick in New York, effective March 1. He has been with Brunswick two years.

Haring will free-lance as a musical arranger.

Barris Incorporates

Los Angeles, Feb. 17.

Harry Barris, Ltd., is the incorporated name of one of the Rhythm Boys at the Cocoanut Grove who has turned music publisher. Barris' two song hits, "It Must Be True" and "I Surrender," which set up in business two other music publishers (George Waggner and Dick Powers) prompted him to turn music pub. on his own.

Barris has outside financing and will write exclusively for his own company.

Spitalny Going East

Chicago, Feb. 17

H. Leopold Spitalny, orchestra leader at the Publix-R. & K., Chicago, will shortly be moved to New York at the suggestion of John Balaban.

Hershel Henlere succeeds Spitalny here.

Before leaving Spitalny will take over the orchestra at the Uptown theatre, during the week Rudy Vallee is at the Chicago theater. Spitalny has been at the Chicago for a long while. The week following he will help the Tivoli celebrate its anniversary by directing the orchestra. After that east.

Robbins Signs Cuban Composer

Robbins Music Corp. last week signed Rafael Echavarria, Cuban composer, for a term contract. Robbins left for the coast Monday (16).

Harry Engel (Davis, Coots & Engel), in Chicago until Feb. 23.

Six Best Sellers

According to survey, current six best sellers in sheet music are:

"When Your Hair Has Turned to Silver" (Joe Morris).
"Just a Gigolo" (DeSylva).
"You're Driving Me Crazy" (Donaldson).
"Lonesome Lover" (Feist).
"I'm Alone Because I Love You" (Witmarks).
"Blue Again" (Robbins).

LITTLE CLUB

(NEW ORLEANS)

New Orleans, Feb. 14.

Still one of America's prettiest nite clubs, the Little is just about making a living for Tony Denapolis, its proprietor. Tony, for years one of the town's biggest bookies, slipped $53,000 of hard-earned winnings into the Little and the place looks it. Spraying fountains, statuary and French mirrors quickly bring to mind those Publix mezzanines.

But the Little and its indeterminate policy only meant non-success. At first the checks were too heavy. That turned many away after an initial peek. Of course, Tony during that first year or two spent too much on his orchestras and artists; $1,500 for anybody's orchestra in a nite club here is suicide, as well as $750 for a single singer. Tony has paid that and more.

That meant heavy checks to help stem the tide of overhead, which soon sends one overboard.

The nite club biz has been set wrong without thinking. Starting a show at 11:30 or 12 won't do now, even in New York. Nine to one would find more coin in the register at closing time. Very few theatregoers finish up in a nite club. Nine in 10 persons go from their homes and apartments to the clubs. And the girls, who ever want to look fresh and beautiful, would prefer the earlier hours for their show-off. Think it over.

Never mind the artists doubling from theatres. In nite clubs they only want a rhythmic orchestra mostly, with the floor show incidental. And don't worry about the food. Only yokels go to a nite club to eat. Also throw out those crooning table 'annoyers." They are for yokels, too. Everybody's home has a record of Ruth Etting or Nick Lucas.

But give them favors! More and better favors! Pigall's in Paris found that out years ago. People in nite clubs want a touch of the odd and bizarre, and Pigall's with a few inexpensive gimcracks on each table is ever lively. Favors don't mean hammers, horns or rattles. They're hokum. So is confetti. It's messy and disturbing But novel favors are welcome.

The Little has its best show of the winter, and that without a salary of proportions. Belle Stanfield, plump and blonde, is the m.c. Amiable. Johnny Moloney, a neat-looking kid, sings agreeably as he ambles round the tables. Johnny looks like Donald Brian in the days when Donald was at the Casino, New York, with Julia Sanderson. Just think of Donald, Julia, Hattie Williams, Sam Bernard, Marie Dressler and the other real artists if you're old enough.

But back to Johnny, the kid seems to have something. A personality that could be developed. Muriel Parker sings sweetly, Scott and Garner hoof, and Lucille and Sterbenz adage. Nice orchestra, with a leader who just attends to his music. And that's a great relief.

Samuel.

Flaherty's New Job

Pat J. Flaherty, who organized Red Star for Fox, becomes vice-president and general manager of the Charlotte-Irving Music Co., a new concern. He has not yet selected his staff but has an initial catalog of five songs.

Last October Flaherty resigned from Red Star.

Betty Bronson Stock Lead

St. Louis, Feb. 17.

Betty Bronson has been given the lead in "Many a Slip" for the Orpheum's stage stock.

Play opens Sunday (22).

KORNHEISER'S CHI REP

Jack Perry replaced Chic Castle last week as Chicago rep for Phil Kornheiser. Perry was former assistant to Willie Horowitz, Harms Chicago rep.

Same day Kornheiser opened offices in the Woods Theatre Bldg., Chicago.

Village Floor Show

New club, Maxims, in the Village, opened last week with a floor show including Connor Sisters, Kay Karrington, Vivian Hall and Eddy Burtson band.

Disc Reviews

By Bob Landry

Marlene Deitrich

(Victor 22593) With none of the verve or tenderness essential for the ballad, "Falling in Love Again," and quite lacking the soubrette kittenishness of an oo-la-la number like "Naughty Lola," the German film star sings them nevertheless.

Miss Deitrich is practically a monotone. She is possessed of plenty of poise and self-assurance as her pictures have attested. But her lyrical manner is listless and sluggist, tepid in tempo and accumulative in boredom. As a prima donna she doesn't scale any pinnacles. Nor is there any grounds for supposing this release will have more than a nominal sale based entirely upon curiosity.

Exceptionally dull six minutes.

Nat Shilkret

(Victor 22571) Sensation of the '29-'30 concert season, most insistently encored of all philharmonic numbers, ace seller in 12-inch form at $2.50 and $3, the "Bolero" at last gets into the 75c division. The reducing process is not confined to price, but marked by a drastic condensation. What required, in fullness, three sides of 12 inches, now is compressed to but one 10-inch disc.

Nat Shilkret did the job of jazzing Maestro Ravel's haunting Spanish chant. He has taken the third movement entirely. It is here that the quaint hard-to-define swinging cadences weave their spell. Hardly a melody to dance to, but richly laden for the ear, the "Bolero" in jazz form is a pip that ought to jump into the big selling group pronto.

Tango, "La Seduccion" (sweet title!) reverses.

Bob Haring

(Brunswick 4973) Muted praise goes to this release. "One Love" is a dreary ballad which might be dismissed as a bad assignment if Haring hadn't done so indifferently with the peachy melody, "Baby's Birthday." There's no distinction to the recording and other interpretations may better be featured by shops anxious to please rather than merely sell.

Lewis James

(Victor 22594) Combining two likable tunes, "The Little Things in Life" and "Under the Spell of Your Kiss," Lewis James is sufficiently dulcet to create an engaging release of the vocal order.

Jimmy Green

(Columbia 2364) "Don't Send My Boy to Prison" is humorous in intent, based on the use of twisted logic of size and number. "Come a Little Closer" is nothing in particular.

Together they signify little.

Nick Lucas

(Brunswick 6013) Backed by a bunch of "troubadors" this combo is actually much less Nick Lucasish than his fans might desire. "Lady, Play Your Mandolin" might be supposed to be an extremely promising choice for the Lucas technique, but somehow fails to jell. "Say Hello to the Folks" is meagerly diverting.

Red Nichols

(Brunswick 6026) Both sides are required to transcribe in wax the interpretive wa-wa of "Revival Day." Much singing of words conveys the evangelical motif along with a braying of trumpets and a moaning of trombones.

A species of heated novelty calculated to enthrall collegiates particularly, or principally.

Ben Bernie

(Brunswick 6024) Over the radio in Chicago comparisons have been ridiculous, not to say invidious, as between the truly classic Bernie rendition of "The King's Horses" and the same number by others. Scratched on the polished shellac of Brunswick it should be a seller and the wiser merchants within reasonable distance of WBBM will headline it on their window panes.

"Sleepy Town Express" makes it 100%.

Havana Novelty Orchestra

(Victor 22597) In keeping with the current preoccupation with things Cuban, this release should find favor.

Gourd-dominated, heatedly rythmatic, are the renditions of "Lady, Play Your Mandolin" and "Oh, Mama."

Coast Bootleg Music Peddlers Now Using Unheard-of Lyrics

Los Angeles, Feb. 17.

Bootleg sheet music vendors have found another angle here in peddling uncopyrighted tunes.

Most of the songs on the 10 cent sheets have never been heard of before and look as if turned out in wholesale lots. Others are perhaps so old no one can remember them. But they're all advertised as "Broadway's Latest Hits."

Having temporarily stopped copyrighted music bootlegging in town, Phillip Cohen, local rep of the American Society, is now faced with this new problem.

LaMAZE SOCKS ROUGH LOCAL NEWSPAPER MAN

Miami Beach, Feb. 17.

Kent Watson, publisher of a local paper, swore out a warrant for George LaMaze of the Club Deauville, after LaMaze knocked down the newspaper man, who had tried to strike the first blow. Hearing on the charge is pending.

Watson called at the Deauville with a party, secured a ringside table and then told LaMaze everything his party might have would be on the house.

LaMaze, internationally known restaurateur, who stands aces everywhere and knows his stuff, nixxed the publisher's scheme. Some talk followed, whereupon LaMaze stated he was spending $50 a week in advertising in Watson's paper, without any benefit to the club, and thought that enough.

Threat

Watson is said to have threatened LaMaze to print a damaging article against him or the Club Deauville, whereupon LaMaze informed Watson what he thought of his methods, his paper and himself.

At this Watson took a punch at LaMaze. Before it landed, LaMaze copped the editor on the chin and he passed out.

Several papers are printed in Miami Beach with a throwaway circulation. In the season they usually thrive through the gambling houses. This current period is a bit tough on the "we boys" as the Beach's game rooms are closed.

Libel Radio Bill

Dallas, Feb. 17.

Bill before Texas legislature proposing to place radio stations on same par with dailies in regards to libel. In other words, announcers will have to drop lot of the "personality," in as far as it pertains to particular individuals.

Proposed legislation aftermath of ruckus caused by private station owner at Shreveport, La., last year, who got too "plain" in his harangue against chain stores.

Old Songs of the Past Revived by Behim Plan

Arthur Behim, president of Arthur Behim Songs, Inc., a new music publishing co., has formed an unique angle among the pop song publishers. Behim, a song broker, will become a contact between several big catalogs and exploitation outlets.

Behim has gathered complete song catologs of Paul Dresser, E. T. Paul, Gus Edwards and Will Rossiter. His main contact is with the Paull Pioneer Music Corp. in New York.

TOBIS VOTES 8% DIV.

Berlin, Feb. 8.

At the Tobis meeting a dividend of 80 per cent for the fiscal year 1929-30 was declared. Sum of $12,860 was credited to the reserve fund and $2,568 brought over to new account.

INCE L. A. M.C.

Hollywood, Feb. 17.

Loew's State is going back to house m. c. idea for its stage shows, engaging Vic Ince to start March 5.

OLSEN'S ONE-NITERS

Chicago, Feb. 17.

George Olsen's jump from Florida back to California will be broken by an indeterminate period of one nighters.

He opens in the middle west March 17.

ZEZ CONFREY-ROBBINS

Zez Confrey, band leader and composer, has given up all touring plans to become associated with Robbins Music Co., as staff composer.

Confrey may play occasional dates.

RKO HOUR
Beatrice Lillie, Lita Grey Chaplin, Otto Gray's Cowboys, Tom Kennedy, RKOlians, William Hanley
Commercial
WEAF, New York

Though down to half an hour, the RKO vaudfilm circuit's weekly (Friday) broadcasts on NBC are still known as "RKO Hour." The time reduction of 50% meant filling 30 minutes with entertainment instead of 60. That all 30 were not of high standard on the Feb. 15 program was due to material selection.

When RKO's programs are less than satisfying the reaction generally is to question the reason for a circuit with the best stage talent at its fingertips not having the best program on the air. The answer on numerous occasions has been the failure of stage stars to deliver on radio.

This broadcast suffered no such ill luck. Its ingredients were suitable enough for ether use, with Beatrice Lillie and Lita Grey Chaplin both capable, and the third specialty turn, Otto Gray's Cowboys, a radio act doubling in vaudeville.

But one slip injured Miss Lillie and the program. She might know better the next time. The country's best ballad singers are on the radio or available for it. That's the first reason why the English comedienne should not have gone up against that. The second is that Miss Lillie is more the comedienne than ballad singer.

Miss Lillie's first number, "I Killed Him 'Cause I Loved Him," a nut song, was of the type she does so well. With such a number Miss Lillie's voice inflections are sufficiently comical in themselves without benefit of gestures, as on the radio.

Popular radio comediennes just now can be counted on de Milo's fingers. There is therefore a wide-open spot on the air for Miss Lillie should she care to grasp it. But not with ballads like "Who Cares?" which she used on this program.

Mrs. Chaplin's two songs were "Smile, Darn You, Smile," and "I've Got $5," latter from "America's Sweetheart," with show credited in the announcement. She satisfied.

Announcer stated the Cowboys' popularity over WGY, Schenectady, led to a current vaudeville engagement. Parody singing and novelty instrumental bits in the western folk song style. They probably need more than one show to completely sell a radio audience on their stuff.

The orchestra, led by Milton Schwartzwald, had two spots, one for a pop and the other a love song medley to fit St. Valentine's Day. Composed of musicians from the RKO vaudeville theatre pits, this group as a unit plays well, considering the infrequency of unison performances. Its music is above average on the radio, with that average set by many class non-dance aggregations.

Could RKO maintain the pace in specialty material that has been set and held in the orchestral way, the circuit might become better known for radio broadcasting than for vaudeville. Which wouldn't be a disadvantage for its vaudeville.

"Cimarron" twice mentioned. *Bige.*

ANSON WEEKS
Orchestra
KHJ, Los Angeles

Anson Weeks, last summer shifting east from his Mark Hopkins hotel berth in San Francisco to the Hotel Roosevelt, New York, is therefore not unknown on both Coasts. Out here he is best known, having a definite following in 'Frisco and radio-reputed up and down the Pacific slope.

The Don Lee station, KHJ, part of the United Broadcasting system, brings him from S. F. to L. A., and a snappy brand of jazz he purveys.

Among other musical outstanding fol-de-rols is his fox-trot transcription of Maurice Ravel's haunting "Bolero." An eerie, barbaric thing as a straight musical composition, it is enhanced for the popular taste through rhythmic orchestration.

Other orchestral niceties distinguish Weeks' stuff. *Abel.*

"CUB AND SCOOP"
Sketch
Sustaining
WJZ, New York

A bi-weekly serial about reporters and newspaper boys. Handicap is the brevity of the period, program running but 15 minutes. In that time much can't be accomplished and the listener is told to dial in on the next program. It comes over NBC Thursdays and Fridays.

Boys are out to find the identity of a murdered man. Also the killer. They work on rival sheets but otherwise are good pals. "Cub" gets the edge over "Scoop" by breaking an exclusive that the murdered man is a Russian prince. A cop whom "Scoop" befriended then tips "Scoop" off to a conversation he heard in a beanery, which leads Scoop to believe Cub is wrong. There the air audience is told to follow up the further adventures of "Cub" and "Scoop."

Players deliver oke and try to make the program sound like the real enough by using newspaper phrases and slang.

DETROIT SYMPHONY ORCH.
With Edgar A. Guest
Commercial Network
WBBM, Chicago

This is a Sabbatarian divertissement subsidized by the Graham-Paige buggy-makers. Evidence of the commercial influence dictating radio policy is the light, almost frivolous, character of selections played by a symphony orchestra who usually score anything smacking of operetta or tin pan alley.

No radio fan will be sore on that account. So much that is philharmonic is also a little tedious and since Graham-Paige pays the piper they call the tune in accordance with general, not highbrow, tastes.

With the orchestra and a regular Sunday night part of the program is Edgar Guest, Detroit's big business poet. Guest is no wispish verse-hewer starving in an attic. He demands and gets big fees and his largely rhymeless and always trite and obvious outpourings are manufactured and merchandized with the high pressure efficiency of automobiles. Guest delights the multitude and makes the literati foam.

A sample of Guest's thin milk was his rather sappy poem on wiping your feet on the mat before entering the house. This scraping of muck should also ritually include a dropping of grouches before entering, says Eddie.

Music is very good. *Land.*

SANDMAN SOLDIERS
Juvenile Serial
WFAA, Dallas

First regular radio turn in Texas. Team goes under name of Capt. Dunn and Sgt. Jimmy, and gives its half hour usually around six, using such tunes as "Lazy Mary" or "Parade of Wooden Soldiers" as theme song.

Kids organized in a club, sending regular mail, for which both kids and mamas get to hear their monickers broadcast. Lots of hooey, but they like it.

The few minutes left from the chatter and name spiels are filled in with a continued chapter from the "Three Bears" or "Little Red Riding Hood." Station claims it's one of its best draws. *Donat.*

MORTON DOWNEY
Vocal and Orchestra
WABC, New York

Among the new voices on the eastern air, Morton Downey's stands out as easily the most popular. In a couple of months this cloud-scraping tenor, hooking into the Columbia system from his night club in the Delmonico, New York, has entered the radio fav class in the east, with chances that he stands similarly wherever his broadcasts are heard.

Downey's pipes, extremely high for a man, seem constructed especially for radio. His voice is smooth despite the pitch and comes softly through a loud speaker. The Downey voice quality on the air through this electric medium becomes better than the Downey voice on a stage or night club floor.

Orchestra on the program caught played two numbers to Downey's three songs. Latter all pops, besides which Downey sings "Wabash Moon" as his signature at start and finish. The number has been popularized hereabouts through this singer's consistent use of it.

Downey was on the air about three years ago with the same voice but no panic. Now he's a riot. *Bige.*

MARY CHARLES
Soprano
Sustaining
WABC, New York

Mary Charles' soprano lends itself well to pop numbers and ballads. She refrained from going classical, probably a feat for a soprano singer. An orchestral background helped make this a song turn of more than usual interest.

When in its earlier years and up until recently radio suffered from sopranoitis, a lady with a high voice became the customary signal for most listeners to dial switch. That was when the stage-struck changed affections from amateur theatricals to the radio.

Miss Charles impressed as one soprano for whom there is a place on the ether. She's worth a listen as a pop song user and should stick to that sort of number. *Bige.*

GEORGE PERFECT
Organist
WRR, Dallas

Only survivor of flock of early radio artists, this consolist still holds a large listener patronage in his weekly hour from the muny auditorium. Just an old-fashioned organist, playing popular, classics, and semi-classics to suit all, and enough variety.

Having played for the Capitol and Old Mill, downtown stands, helped to get him solid. Most numbers are requests from week previous, with names of requesters announced, too. And, of course, always a couple "dedicated."

But Perfect's established, with probably the best following of any single static drowner in town.

Howard MARSH and Donald BRIAN
Songs, Talk
Commercial
WOR, Newark

Howard Marsh and Donald Brian, both of the legit musical stage, were on WOR Friday evening (13) with songs and talk to plug the Shuberts' revival of "The Merry Widow."

Both are of the "Widow" cast and their songs on this program were from that show. Marsh is among top tenors on the light musical stage, with Brian also up there as a singing comic. Together, on individual singing efforts, they gave the broadcast some heft which it did not possess in the talk sequences.

Brian seemed awed by the mike and muffed his gags, but singing pulled him through.

Program announced as going on weekly during the Shuberts' Newark producing. Plug can't hurt the shows as long as a good talent quality is sustained. *Bige.*

MAURIE SHERMAN ORCHESTRA
Dance Music
Beachview Gardens
WMAQ, Chicago

Although the Beachview as a northside chowmeinery doesn't rate as an important radio outlet, Sherman and his boys are rapidly developing into a most attractive novelty for radio. While there are perhaps moments, notably when attempting Yiddish comedy, that the results are less than classy there is in general unexpected merit to the musical "productions" that they build into and around pop numbers.

Especially is this outfit strong in vocalists. At least four of the members can do a song, not as a musician but with all the force and salesmanship of a vaudeville ballad-pummeler. Among those who warble is Sherman himself, very neatly as he also performs his duties as announcer. MacCloud and Red Engle are remembered as names of soloists with some others uncredited in this review but billed upon the radio.

Late in the evening WMAQ, the Daily News station, settles down to volleying from Sherman at the Beachview to Jimmy Garrigan at Via Lago Cafe and back again. They are on and off, in and out, for several hours. And between them they constitute if not the most prominent dance music session on the air hereabouts at least one of the most enjoyable. *Land.*

HOWARD NEUMILLER
Pianist
Novelty
WENR, Chicago

Howard Neumiller is one of the few surviving pianists on the air who is allowed the signal honor of 15 minutes nightly between the fast hours of 11:30 and 11:45. The Neumiller time, coming in the midst of orchestra music, from chains and local night clubs, is all the more significant when borne in mind Neumiller sticks close to semi-classical selections.

His playing depends on reaching the popular taste, and is backed by a sound technique and the absence of any flash playing. He follows the accepted ruling that lovers of piano music care for harmony and smoothness, and with this formula wins heavily. He is also the musical director of WENR. All tunes are request numbers, his midwest following ranking high, it sometimes taking weeks before he gets around to requested pieces.

It is highly indicative of the value of music, well played, that Neumiller never descends to the popular song hits of the day, instead remaining always in the classical field, or near its edge, where he has his greatest following.

Neumiller is one of the few pianists who have no past record in the concert field, or name to uphold, who goes so strong on solo turns over the ether.

WGN THEATRE PARTY
With Andrew Tombes
Commercial
WGN, Chicago

This "theatre party hour," running about 10 minutes, consists of detail description of some western legit show, with a "guest star," who throws in a few boosts for the show before backing away from the mike.

In this case Miss Kirby Davis, an eager voice, given to stuttering a bit ever big words, conducts. Program consists of gushing descriptions of Fred Stone and "Ripples," making it more than probable the theatre is paying so much for the air. To the ordinary hearer, it would likely mean knobs-off, as the glowing way of describing and the babbling voice would do much to hinder thinking people from believing all that is said.

To relieve the sing-songness of the time, a guest star, Andrew Tombes, was included. He does nothing but talk of back stage joys of his show, and why a musical comedy is a musical comedy.

Such programs, while probably sounding sweet to managers' ears, is another reason knobs get twirled fast and furious on radio sets.

WILLIAM DEMAREST
Talk
Red Cross Program
WBBM, Chicago

Bill Demarest volunterred along with others to make possible a special Sunday afternoon broadcast to steam up public donations for the Red Cross drought drive. Unpaid and therefore subject to no censorship, Bill chose his jokes from his asbestos scrap book.

Included was one about a woman standing on a truck to watch a man take a bath, another about a policeman dressing in the darkened bedroom of his wife finding himself in a fireman's uniform, another about his girl being from Bear Mountain.

Demarest has the same husky rough-and-ready manner over the air as upon the rostrum. He'll never be able to announce any of those ritzy programs that feature perfect English and a slight accent. *Land.*

MARTIN J. INSULL
Address
Commercial
KYW, Chicago

Martin J. Insull is a brother of Samuel, traction magnate and head of the Chicago Civic Opera company. Both brothers are a bit miffed at the continual talk by college professors and liberals on the "Power Trust." Mr. Insull's 15-minute address was an effort to tell the radio listeners there is no such animal.

Speech, which was sponsored by Halsey, Stuart & Co., who are also running an ad in several national mags, was designed to show the advantage of buying utilities stock. Drawing attention to the fact that he, or his companies, control 30 states and 4,500 communities, Mr. Insull, in his broad "a"-toned voice, also drew attention to the fact that the "Power Trusts" serve 20,500,000 customers daily. Each pay on an average of 8½ cents a day.

By way of humor Mr. Insull suggested when the listeners receive their next month bill they divide the whole into the number of days to see how much it costs per diem. This, he claims, will make all certain there is no "Power Trust" and bring chuckles, especially if compared with bills of some years back.

Much of Insull's radio time was spent in throat clearing. Strong pleas were made against government ownership, with the so-called radical newspapers taking the rap for things they have said in the past. In conclusion Mr. Insull urged all listeners to request their favorite politicians to attend more to public business and less to privately-owned business. This plea was voiced sincerely, making it evident to those still listening-in there must be danger of the government stepping in on the utility companies, who at present have eight billions invested in equipment.

Any question, Mr. Insull said, would be answered direct by him, if those listening would write him at the Civic Opera building. Programs, by Halsey-Stuart, go on each Wednesday.

EDDIE AND FANNY CAVANAUGH
Songs
Red Cross Program
WBBM, Chicago

Of unknown antecedents, but probably a radio turn as their style and material suggests microphones rather than footlights. Indeed, it is doubtful if long-winded lyrics of such repetitious simplicity could escape expressions of impatience from a theatre audience.

First ditty is a lyrical discussion of what to name the baby. It goes on forever, exhausting about every possibility and without a single funny remark or genuine laugh throughout. Followed with another song, also home brewed, concerning the radio stations of America. It is remarkable for the range of stations mentioned and the great numbers of radio programs and artists named but its entertainment is confined to what pleasure it might have in radio fans by the mere listing of air features.

The Cavanaughs purvey a type of material that's pretty atrocious by professionel standards, but seems to get by, and sometimes is popular, on the radio. *Land.*

RED TOP CAB CO.
Commercial
KJR, Seattle

The advertising method makes this program one of the cleverest in this locality.

A couple of boys, one crooning and the other at the piano, take care of both the entertaining and the heralding, leaving no long continuity for the announcer to bore listeners between numbers. And the plugging is unusual.

Telephone bell completes each of the short, snappy modern numbers presented. One of the boys answers with "Red Top, Elliott 5900," or something similar, and announces the name of the next selection. After a crack or two, mostly pertaining to Red Top efficiency, they hurry on with the music.

As a result more is squeezed into this 15 minute program with benefit to the advertiser than in many programs of much longer duration. *Trepp.*

CASEY AT THE MIKE
Columnist
Commercial
KOA, Denver

Lee Taylor Casey is columnist on the "Rocky Mountain News" and evidently trying to emulate other newspaper men of the east, but this feature will have to be improved before it is popular with the rank and file of radio fans.

Program is sponsored by the Colorado Fuel and Iron Co., Rockefeller's Colorado pet, makers of steel and diggers of coal.

Last program was in honor of Lincoln, that is, Casey's part of it, he smashing some of the popular ideas about the emancipator. His discourse is given in a monotone, and not too pleasant. Sounded as though he were reading a sermon.

The opening and closing songs were far removed from the Lincoln idea, and why they were used is a puzzle. Announcer tried to make folks hear him without using the mike, evidently, so loud did he talk. There is a lot of room for improvement on this feature.

LAWYER'S AIR MAGAZINE
Robert Daro
Talk
WNYC, New York

WNYC is the New York municipal station operated by the Department of Plant and Structures. It shares time with WMCA, and its programs have the reputation of being cut and dried affairs—mainly addresses on various civic topics. Idea of this program is to give weekly the criminal and civil opinions of the law; supposed to be the last word in current decisions.

Robert Daror, who delivers the weekly talk, is an attorney. His address is simply an accounting of legal procedure—only a little more dramatic than might be found in the "Law Journal" and of little interest to those outside the bar. Daro gives the claims of both the plaintiffs and defendants and quotes decision of the court.

Talk is replete with legal phraseology, about as interesting to the average layman as an address in Latin. For barristers, though, probably holds interest.

"CLARA, LU and EM"
Supersuds
Skit
Commercial
WJZ, New York

Advertiser is after a femme audience for his product, a dishwashing soap. That angle's oke, for the women always like to hear other women gossip. That's what this program consists of. Three small town "gossipers" sling their tongues about this and that.

It's buccolic type of chatter, with the three women attempting to gab in the hick manner. That angle has been overdone on the air. They do the high pitched and nasal stuff to such an extent that it is sometimes difficult to understand, especially when they talk fast.

Program is on nightly. If a woman gets interested in one, there's no doubt she'll follow through.

For men it doesn't hold much appeal.

LEE MORSE
Songs
WABC, New York

This program on Thursday (12) was Miss Morse's first for CBS under a contract whereby she will appear each Thursday for about a year. The 15 minutes gives her time for about three numbers.

Miss Morse's low contralto and slow tempoed warbling in ballads gives the impression of a female "Whispering" Jack Smith. There's no doubt but that she knows how to sing for the air. Has a sweet, slow, plaintive manner of vocalizing all her own.

Got hot with the second chorus of "He's My Secret Passion" and showed the hot blues voice that was expected to be heard earlier on the program.

Nat Brusiloff's orchestra is the musical shadow.

KHALDA
Clairvoyant
Commercial
WMCA, New York

Khalda does the good old fortune telling routine in dialect, with his Oriental mystic nature set at the outset through the announcer's sneaky introduction with the proper musical background.

The plug is for a brand of cigars. Khalda is billed as and called a "psychoanalyst." He psychos queries mailed in by listeners, in the usual prediction manner of vaudeville mind readers. Most of the questions answered on the program caught related to business and heart affairs, all asking advice and a tip off on the future.

To get an answer anyone looking for advice must accompany the ask with five cigar bands of this company's manufacture. That entails purchasing five cigars to find out if she loves him. Or if it's a girl who wants to know it might still be considered embarrassing by girls to ask for five cigars.

Argument against such a system is that most young women might

(Continued on page 74)

NBC Makes Program and Booking Dept. Distinct From Each Other

John F. Royal and George Engels are respectively at the head of the program and booking departments of the National Broadcasting Company. Previously these two important parts of NBC were one.

'n Engels' division are all of the placements for the NBC sustaining programs. It includes the NBC Artists' Bureau, presided over by Edward Sheuing.

Under the separation process, Royal is in full charge of the program arrangements. Whether only for the NBC's own, or both, the sustaining and commercial air hours is not reported.

Engels and Sheuing have been with NBC for a long while. Royal came into the New York headquarters from Cleveland, his home, where he had had charge of one of the most important and high voltage independent radio stations of the country.

Prior to aligning with Radio, Royal was a showman. For many years connected with Keith Circuit, he was an executive under J. J. Murdock with Keith-Albee-Orpheum. Royal resigned when Murdock left the organization, upon the sale of the Keith Circuit to RKO.

Radio Schools Tutor Ambitious and Divvy With Small Studios

Chicago, Feb. 17.

Although the Federal Radio Commission passed a strict edict more than three months ago prohibiting the appearance of amateurs on the radio, several racket dramatic and vocal schools are taking chumps by guaranteeing them three radio appearances as part of their course leading to a diploma.

There are at least five such schools in the midwest which are operating with several small independent radio stations. These schools are getting from $25 to as much as $250 per "student" for courses that range from five to 36 lessons, with the school guaranteeing regular radio bookings upon completion of the course. Radio station gets a rake-off from the schools ranging from straight $10 to a percentage split as high as 50-50.

TIME SELLING JOBBERS IN FOR SWEET PROFIT

Radio time purchasers fortunate or smart enough to contract for time on indie broadcasting stations when the rates were much lower than now, are earning anywhere from comfortable livings to large incomes without much effort today. These are the jobbers of the broadcasting business.

Numerous early air time buyers are taking the profit with advertisers paying them double and triple their contract cost for radio space. Their second and equally profitable avenue of income is through talent.

An air jobber with enough hours under contract can place a band and an entertainment unit under a weekly salary arrangement, taking anything over the salaries paid for talent by the advertiser.

One jobber contracted for seven hours a week on a New York indie station two years ago when that broadcaster's ad rates were 30% of its present cost. In selling the time commercially the jobber lands a 200% profit on time alone.

Profit on Band

Same jobber has an eight-piece band in permanent employment at $100 a week per man. The band is sold to each of the jobber's seven advertising accounts, playing under different names on each program. Weekly the band grosses between $1,200 and $1,500 for the jobber at a cost to him of $800, in addition to the 200% on his time leasing.

The stations would give plenty for release from the two and three-year-old time contracts, made in the days when rates were next to nothing, but most of the heavy profit jobbers are holding on to their share of radio's softest racket.

Making Fans Dizzy

Chicago, Feb. 17.

"Is Victor Young the Maytag Orchestra and if he is who is the Hotel Bismarck orchestra? Tuesday WIBO at 8 p.m. had Victor Young on the air and so did KYW. How come?"

Above letter received from a radio fan is an illustration of confusion resulting from the use of bandsmen's names to other orchestras than the one personally directed and identified with them.

Considerable of this sort of doubling has the radio listeners both perplexed and annoyed locally.

Capital Broadcasters Use Political Pull in Lining Up Int'l Celebs

Washington, Feb. 17.

A battle royal being staged between two outstanding political broadcasters of America, both located in Washington. William Hard is a personal friend of President Hoover and also plays medicine ball with the Cabinet officials. Frederic William Wile is also in the good graces of the White House, and what Hard and Wile don't know about inside politics is something else again. Both were sent over last year to broadcast the famous London Naval Conference and that's where the real battle began. It came to a head over the appearance of His Holiness Pope Pius XI before the microphone last Saturday night.

When Wile and Hard hit London they thought they would be the big features with the two outstanding American broadcasting companies. Wile is on the Columbia System and Hard delivers his talks over the NBC hook-up. In London Hard acted as master of ceremonies for such celebrities as Ramsay MacDonald, Premier Tardieu, Secretary of State Stimson, the former Japanese Prime Minister Wakatsuke, Dimo Grandi and othrs who stepped before the mike.

That rather rankled Mr. Frederic William Wile. Although he had 15 minutes a day broadcasting to the people of the United States, he just could not stand up before all those dignitaries, so he set out to marshall a few of his own. He got Nancy Astor, M. Briand, and a few more headliners in the political world that had not been grabbed off by Bill Hard. As a newspaper man, Wile had the honor of being the first correspondent to interview King George of England. That gave him an idea so he went to Germany and tried to get the former Kasier to sign on the dotted line.

While Frederic William Wile was chasing the ex-Kaiser down a Rhine valley, Bill Hard went into Germany himself and persuaded President Paul Von Hindenburg to broadcast for NBC. Not satisfied with that master stroke, he sailed right on down to Rome and got the Pope to agree to a radio address for Feb. 12. Then and there Wile's sponsors, CBS, hit the ceiling. It seems CBS has agents at the Vatican so not to be outdone by the rivals, they got to work on some of the prominent officials of the Vatican City and urged them to have His Holiness broadcast over the Columbia system too.

It is being whispered around Washington that rival broadcasters are on the trail of the biggest affair ever sent over the air, so far as Americans are concerned and that is the first broadcast ever made from the floor of the United States Senate.

Station in Tallest Bldg.

A radio broadcasting station is in prospect for the new 85-story Empire State building, New York. Structure will be the world's tallest.

Private financing is said to be in back of the radio proposition. Reports are the backers are attempting to secure two indie New York stations now splitting time with view of combining them on the same wave length.

WLW AFTER TALENT

Cincy Station Staff in N. Y. Holding Hotel Auditions

John Clarke, Ralph Haburton and Joe Chambers, all associated with WLW, Cincinnati, are in New York engaging talent for that station. Clarke is studio manager; Haburton, program director, and Chambers, technical supervisor.

The trio arrived last week and has been holding auditions in a local hotel.

WLW, known as a class station, is in need of talent for both its sustaining and commercial programs. Attaches plan to return to Cincy at the end of the week.

STATION "HOGS" RILE PROGRAM DIRECTORS

Attempts to "hog the air" by sustaining artists on indie stations in New York are burning up program directors. There are instances where entertainers, who went too far in "hogging the air", were forbidden to broadcast from that station again. Others were reprimanded and warned.

Situation made more acute by song pluggers who ask for some time on a radio station and whose request is granted, when warned that their time is about up which can only permit a gag or chorus, the pluggers attempt the whole number which adds to the studio burnup. The result was the pluggers were cut off before the song had finished.

As matters stand the so-called "hogging the air" is most rampant with song pluggers, although there are sustaining artists who try the same thing with numbers and have to be warned against repeating it by the directors.

Radio Wholesalers in Move to Establish Own Nat'l. Credit Bureau

Indianapolis, Feb. 17.

Stabilization of the chaotic radio business is being attempted by the National Federation of Radio Trade Associations and Radio Wholesalers Associations, here for a two day huddle.

First day brought out all kinds of ideas for the bettering of business, including the cutting out of the "without tubes" gag. All sets in the future to be advertised and sold with all the insides in place, is the recommendation.

Wholesalers were also asked to make out accurate monthly reports on volume and trend of sales for manufacturers. This, argument is, will cut out over-production and stop throat-cutting now so prevalent.

Another idea is for the establishment of a national credit bureau, as in the picture business, to cut down on losses from minnie dealers with insufficient cash. Recommendation is that dealers be given credit until the tenth of the second month following delivery, failure to pay by that time meaning that the dealer is dropped from all credit privileges with all wholesalers in the bureau.

At the close of the first day the board of directors of the two associations sent all radio manufacturers a wire laying down an ultimatum to appear for immediate conference. Twenty set makers wired they were on the way.

Radio Writing Course

Syracuse, N. Y., Feb. 17.

Special courses for radio dramatists are to be introduced for the first time in a major college by the department of speech, Syracuse University, next fall.

It's the idea of Prof. S. J. Kennedy, department head. After noting the acute shortage of original material for broadcast purposes, he decided it was a fertile and almost virgin field for students majoring in speech work.

Anti-Transcription Policy May Compel NBC to Cancel $350,000 WENR, Chi, Contracts

Chicago, Feb. 17.

Because of its policy against the etherizing of electrical transcriptions or phonograph records over any directly controlled outlet, the National Broadcasting Co. faces the dilemma of sacrificing from $250,000 to $350,000 in contracted commercial time when it takes over the operation of its recently purchased station, WENR, on March 1.

Still another dilemma confronting NBC is that for at least a month after it assumes WENR operation, disc recordings will continue from the former Samuel Insull transmitter and the name of NBC accordingly connected with such broadcasting. Nothing can be done within that time ,as the station's contracts stipulates in the event the broadcaster wishes to cancel the agreement 30 days' notice must be given.

NBC Head Raps Disc Radio

Exercising of the cancellation clause in every instance as quickly as possible to make effective and even final resort to cash settlements with recalcitrant accounts, will be among NBC's first moves on taking over the WENR plant, according to local radio belief.

Such action becomes inevitable, it is pointed out, in view of the following statement recently made by M. H. Aylesworth, NBC head:

"If radio is to become a self-winding phonograph, it would be better to discard radio entirely and go back to buying phonographs and records than to waste the all too few wave lengths available for living speakers."

One of the most popular programs from WENR is the Sunday morning broadcast of phonograph records exclusively from 9:30 to 11 o'clock. This special disc time is shared by the Packard Motor agency, Ulman Optical Co., and the Simonizing Co., with contracts having from four to twenty weeks yet to go. This contract can be cancelled upon 30 days' notice.

Sacrifices?

Included among the electrical transcription obligations of station WENR are:

National Radio Advertising, Inc., or So-A-Tone Broadcasts, a Warner Brothers subsidiary, with eight months of two weekly half hour programs to run. First National Pictures using one of the half hours, the other sold to a national household article distributor.

Brown Wire and Fence Co., with 24 weeks to go.

Seiberling Tires, which has 16 weeks yet to run.

Princess Pat, contract calling for 20 weeks more.

Radio and Television Correspondence School, agreement not terminating for 18 weeks.

National Macaroni, scheduled to go on March 1 for seven broadcasts a week.

Retention of any of the current WENR officials when NBC takes over the reins next month is not expected. All of the station employees this week received dismissal notices, effective Feb. 28.

Assuming of any artists' contracts not made part of the sale, nor will the option on the three-year Mike and Herman contract be taken up when the original term of the agreement expires March 1.

P. A.'s Worst Spot

Chicago, Feb. 17.

Chicago has become the world's toughest town for radio press agents, due to the fact that every newspaper is tied up with its own radio station. It's the one burg known to have such a situation.

Programs get columns of space in the daily associated with that particular station, but are ignored almost completely by the rest of the papers. Only in the case of **KYW** and **WIBO** is there any division of publicity, because both stations are in with Hearst rags.

KYW is the "Herald-Examiner" station; **WIBO** is the "American" outlet; **WGN**, the "Tribune"; **WBBM**, the "Times"; and **WMAQ**, the "News." This leaves the "Post" as the only unaffiliated sheet.

AT&T's Grant to CBS On Pope's Radio Talk Burns National Company

Simultaneous broadcast of the address of Pope Pius XI from the Vatican Thursday (12) by NBC and CBS has broadened the breach between both systems. It is reported that were it not for the fact that it was a religious broadcast of such import, the battle might have been waged in the open.

A. T. & T. Started Something

The battle, it is said, would not only involve NBC and CBS but RCA and A. T. & T. A. T. & T. fed CBS the program and from the whisperings around NBC, A. T. & T. had not the patent right to do so.

It is understood under an involved course of patent licensing agreements A. T. & T. has no right to work with any broadcasting station in any foreign country outside of England. Permission for broadcasts with the latter country is said to have been arranged and granted through RCA, which holds the rights for all foreign broadcasts.

NBC claims that for months it had been conducting tests with Marconi who built the Vatican's broadcasting station. Two weeks before the broadcast, declares NBC, Marconi asked NBC to take the speech of His Holiness.

CBS, on the other hand, claims that for two years it had been trying to arrange for an international broadcast from the Vatican.

WMCA-WGBS AIR SCRAP FAR FROM SETTLEMENT

WMCA is preparing another battle against WGBS which was ordered by the Federal Radio Commission to return to its former wave length from that of 600 kilocycles.

Donald Flamm, president, WMCA, claims Dailey Paskman, owner of WGBS, and Congressman Sirovich, who holds an interest in that station, are both in Washington seeking a new wavelength grant from the Federal Radio Commission. Sirovich, according to Flamm, through his political connections is attempting to influence other Congressmen in WGBS's new wave length petition.

WGBS is now applying for a wave length of 930 kilos, which is only 10 kilos away from WAAT, New Jersey and 20 kilos from NBC's WRYC, Washington.

Flamm's opposition to WGBS's new petition, even though it is for a frequency far from WMCA, is that WGBS is applying for full time. WMCA, which now shares time with WNYC, previously petitioned the Commission for full time and hasn't yet received an answer.

Coast Radio Changes

Los Angeles, Feb. 17.

Margery Prevost, former Metro set designer, has become continuity writer for KFI and KECA. Dick Creedon, press agent for KHJ, was promoted to a similar job at his station.

Leo B. Tyson has taken Creedon's place.

Another appointment has Walter McCreery commercial manager of KTM, taking over some of the work of Fred Shields, station manager.

WOR's NINTH BIRTHDAY

WOR celebrates its ninth anniversary Feb. 23 with an hour's program offered by studio employees only.

Regular WOR announcers won't be permitted to announced but will be permitted to entertain.

Chiseling Station Pep Hurts Radio Advertising Good Will

Chicago, Feb. 17.

Newly springing into the dimensions of a major nuisance, if not worse, is the radio racketeer who calls himself a "station representative." While there are legitimate values in some cases behind the wares peddled by station representatives in general the species are money-grubbers of a con man stripe who do much injury to radio as a whole.

It isn't only the big networks that object to the station reps. Advertising agencies are finding them unreliable and unethical, one seldom interested in seeing value returned for value given. Station representatives are blamed for disgusting many radio customers with this form of advertising entirely.

Recruited for the most part from the ranks of the nip-and-tuck advertising mongers, flip telephone salesmen and hangers-on around broadcast studios, the marauding "station representative" usually carries his office in his hat and when racket pelf starts coming spreads himself out over an elaborately appointed suite.

No Capital Needed

All that the lad with "representing" ambitions requires is an address and a list of radio stations, particularly those in the hinterland and of the hand-to-mouth variety. To each of these stations he addresses a snappy sales-talk epistle —and it doesn't have to be so convincing, at that—informing the broadcast outlets that he is in the business of station representing and soliciting that station's affiliation at a cut of 15 percent on all business pushed in the direction of that particular station.

Nothing to lose, the weak sisters among the ether sorority come through with their consent. With his list of "consents" he makes up a new letter-head with an imposing list of station affiliations—at least, in number—to dazzle. His next move is to impress minor advertising agency and territorial merchandise distributors as to his "commercial" tieups.

Arithmetic

His only interest, obviously, is getting busniess for the stations coming through his 15% kick-in, andas is invariably the case he offers from six to eight minor part-time stations — all on his own list — to cover a territory when two or three recognized and full-time stations in the same area would cover the field much more effectively and profitably for the advertiser. But six or eight commission cuts by simple arithmetic total more than two or three. The advertising agency has never taken the time to study the comparative pulls of stations in that territory and the canny in-betweener has his way.

From that point on it is one neat bit of chiseling after another for the "representative." His adeptness for putting on a broadcast program is practically nil, but that doesn't stay him.

Having sold the account the idea of using electrical transcriptions, the conniving gent usually prevails upon it to let him handle the confecting of the accompanying entertainment. His tie-up with one of the less reliable recording studios brings him a substantial kick-back on the job, and since he has assigned to himself the engaging of entertainers there are splits from the funds, singers, comics or whatnot, getting him in toto, including the 15 percent clip from each of the stations, plenty of easy money.

Announcing Auditions

Columbia is still holding auditions for prospective announcers. Under the new system at CBS none of the applicants are expected to be last worders in English.

None is given the third degree upon the pronounciation of titles and names of the old music masters.

Morris Closes Contract To Put Features on Discs

William Morris has closed a three-way deal with W. R. Hearst and M. J. Mintz, of the Cameo Broadcasting and Recording Studio. The Morris office will produce for electrical transcription all the King Feature newspaper features and cartoons such as "Bringing Up Father," "Tillie the Toiler," "Katzenjammer Kids" and "Abe the Agent."

"Bringing Up Father" and "Tillie the Toiler" have already been contracted for through the New England states by the Shepard Broadcasting Co., which, in turn, has arranged with the New England Confectionery Co. for the sponsorship of these features for 52 weeks on a contract amounting to over $100,000.

This marks Hearst's entrance into the commercial recorded programs field.

HAROLD POTTER
EXPERT ARRANGER
Novel Piano Parts
Brilliant Orchestrations
Original Effects Prices Right
ARRANGER OF MANY HITS
1587 Broadway, New York
Chickering 4-8777

Radio Disc Recording On Huge Studio Plan by Columbia Phonograph

Chicago, Feb. 17.

Columbia Phonograph has decided to expand its Chicago recording facilities and go after radio electrical transcription business on a big scale.

Recording operations formerly confined to cutting 78s or 12-inch records, with only one machine on hand. Expansion plans call for installation of several 33s or 16-inch record cutting machines and building of additional studios.

Brunswick is now the only company engaged in extensive radio disc recording in Chicago field at present. Earlier this year report current Warner Brothers were on verge of shutting down local Brunswick studios and transfer local contracted transcription recordings to New York when it was found that local operations, through the radio time-placing National Radio Advertising, Inc., subsidiary, were a losing proposition. Later it was decided to continue in the Chicago studios.

Radio Reports

(Continued from page 72)

think an answer at the price of a box of cigars too expensive.

This advertiser is behind the times with its cigar band gimmick. With so much free advice available on the air, the lovelorn might react to this one in a wrong way.

Should the cigar company be content with merely spreading the name as good will for its product, it is more than likely the Khalda psychoanalyzing would be smarter and more effective.

But if it's merely a matter of selling cigars at five per question, then this company is an air peddler and not a radio advertiser *Bige.*

NESTLE PROGRAM
NORMA TERRIS
Vocal, with Orchestra
Commercial
WJZ, New York

Norma Terris, of the legit musical stage, was the sweet singer on this candy company's Friday evening (13) broadcast. Miss Terris sang thrice and the orchestra had seven chances. No attempt to depart from formal arrangement, but straightaway on talent merits. It stood up through the singer and a good unbilled orchestra.

Miss Terris selected three numbers from "Show Boat." Difference between the stage and radio singing of the same songs by her was measured by the fact the girl was only heard and not seen.

With stage players like Miss Terris the radio loses half the value secured by the stage, since Miss Terris and many others when on a stage are something to watch as well as hear. On the air for her and the others just now it is a matter of selling oneself 100% vocally, necessitating compounding her entire personality in a singing voice, therefore placing pressure on the singing. Of course that'll be straightened out when Television rolls around. Yes, yes. *Bige.*

DUNDEE-HARVEY FIGHT
Madison Square Garden
WMCA, New York

WMCA, New York independent, is the broadcaster of the Madison Square Garden's boxing shows. It has turned the program into a commercial with the Adams hat company as the account. At the Vince Dundee-Len Harvey bout the ad's prime plug arrived when Dundee, at the conclusion of his victorious evening, gasped through the mike that that very morning he had bought him an Adams skimmer.

Some of the lingo going over this mike often keeps the interest at a fair level when the fights are not so hot. Much of it is spilled by Sam Taub, blow recorder. He's an enthusiast in his descriptive work, always making the action sound more exciting than it really is. He's no superlative miser either, for he tosses them freely at the scrappers and the various punches delivered. "A marvelous right uppercut that only missed by inches," is nothing.

Now and then Taub gets overly excited, as during this bout when declaring Dundee delivered a right cross to a left jab. Then, again, he isn't a fellow who'd pan the house. When the crowd booed a bad blow during the first round Taub observed the referee hadn't censured the offender, so the crowd must be wrong. The decision in Dundee's favor was disputed by the audience and newspapers, but the radio assented in silence.

Hat plugs inserted between the rounds.

After mentioning his kelly purchase and saying something about the fight, Dundee murmured, "So long, Chickie." A kibitzer then burst in with the laugh of the broadcast:

"Hello, Charlie. This is Benny!" *Bige.*

Checking Up

Fuller Brushes, with product sold by house-to-house canvassers and using a radio hour weekly over NBC, is making a house canvas to find how many persons listen to its programs.

Door ringing salesmen ask each family regarding the Fuller Brush hour, whether they sell a brush or not. Through this means the advertiser hopes to learn whether an air plug is worth the expenditure.

Music Desperate

(Continued from page 69)

larger publishers is able to figure.

One orchestra leader in a prominent hotel is reported to have confessed to a publisher that were it not for the many cut-ins he holds, his orchestra could not continue at the hotel, as his own salary would not make it worthwhile. His confession included the statement that this orchestra leader is dependent upon the cut-ins, and he had to play the numbers his cut-in interests dictated, regardless of good, bad or saleable.

Music publishers liken the present condition of the cut-in with years past when vaudeville singers were paid weekly by the publishers to use certain songs. While in those days the songs were more limited in quantity and the singers would not be paid to plug a song its publishers did not believe would be a hit, the publishers' payments to singers however kicked back upon them as has the cut-in gyp.

Paying Part Salary

Vaudeville circuits of that time, particularly the Keith booking office, hearing of the payments made to singers by publishers, demanded of the acts to know the amounts they received for singing songs on the Keith stages. These amounts as uncovered were thereupon deducted from the vaudeville salaries of the acts, leaving the publishers as part payers to the acts, as they are now contributing toward orchestra leaders' salaries.

One publisher says the clean up and out must arrive immediately. He claims the pop music business cannot live under the present situation. Dwindling comparative sales are mentioned, this year as against last, or five years ago. This publisher makes the statement the cause is not attributable to depression, unemployment or any than ordinary conditions, but in the trade itself, its current methods, lack of plain commercial business standards, and the failure of the music publishers to regulate radio releases.

Going Pretty Far

This publisher claims the orchestra leaders are trying to run the music business; that they agree and arrange between themselves how and what to do or play; that the business can not stand it; that not only the cut-ins and other evils must be fully eradicated but that some ways of salesmanship devised to reinvigorate the popular song buying power.

In connection with the pop music business, the major publishers must consider the smaller publisher who has sprung up so plentifully of late months. Acknowledged most of these are in on a shoestring bankroll without a commercial rating, they become another menace, having little to lose than prestige if they do not join in with any movement started by the larger companies.

"Two hundred thousand is top for a hit now. A big house can hardly break through with two hits, maybe more. Unless something is done right away, what will the hit sale be a year from now?," the publisher asked.

MAG'S AIR PLUG

An air plug is being made by "Broadway," magazine, which is sponsoring five weekly broadcasts. Ed. Dukoff is arranging the programs.

NAT. AD AGENCY TAKES STATION

Chicago, Feb. 17.

Doremus & Co., national advertising agency, this week took over operating control of Station WJJD although the Loyal Order of Moose still retains its major stock ownership. Upon a Doremus rep moving in, several studio employees were let out.

E. A. Beane, station engineer, resigned his vice-presidency but kept a 17% stock interest.

Doremus is believed to be the first advertising agency to actually operate a radio station.

Out of the 13 broadcasting hours daily allotted the station about 12 are marketable. This station gets 38 Columbia network programs weekly and recently copped the important Elgin Watch account which carries a large appropriation.

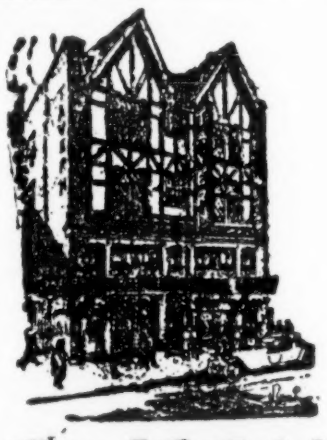
NEW, COSTLY STUDIO VALUELESS TO NBC

Chicago, Feb. 17.

Abandonment of what was regarded as one of the most elaborately equipped individual stations in the country at the time of its opening less than eleven months ago is in store for WENR when National Broadcasting takes over March 1 this recent outright buy. Planned transfer of WENR program broadcasts to the NBC studios in the Merchants Mart involves the chucking overboard of an investment of nearly $400,000.

At the present time NBC has no intention of moving over to its Merchant Mart quarters anything from the eight WENR broadcasting studios, not even the organ. When the last of the WENR staff walks out at the close of broadcasts the night of Feb. 28 the entire plant will be shut down. No move will be made to dismantle the WENR layout for the time being.

It is possible that the Columbia system's outlet WBBM cramped for space in its present Wrigley Annex quarters may offer to sublease the abandoned station.


TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

HE'S A SENSATION—
Because He
SINGS A SENSATION!
Charlie Davis,
personable master of ceremonies at the Brooklyn Paramount, is a chronic show-stopper with the season's song smash—
"Ninety-nine Out of a Hundred"
"Wanna Be Loved"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVE.
NEW YORK

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
WEEK FEB. 14
HIPPODROME, BUFFALO

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

GEORGE OLSEN
AND HIS MUSIC
VICTOR RECORDS
CLUB DEAUVILLE
MIAMI, FLA.

TED LEWIS
Week Feb. 19, Paramount, New Haven
Personal Representative
H. HAROLD GUMM
1540 Broadway, New York
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY

JESSE STAFFORD
and His ORCHESTRA
Now in Third Year at
PALACE HOTEL
San Francisco
(BRUNSWICK RECORDS)

ANSON WEEKS
and His
ORCHESTRA
Fourth Year
MARK HOPKINS HOTEL
SAN FRANCISCO
Management M. C. A.

PAUL WHITEMAN
INDEFINITELY
Granada Club, Chicago
Personal Rep.: JAS. F. GILLESPIE

MR. JESSE CRAWFORD
ORGANIST
PARAMOUNT THEATRE, NEW YORK
WABC every Sunday, 10 to 10:30 P. M., "Royal" Hour
Every Tuesday during Paramount-Publix Hour
VICTOR RECORDS

Inside Stuff—Music

Looking to Outside Composers

Indication that songwriters who wrote the hits of yesterday are not producing, while still drawing salary on picture contracts which have several months to run, is the fact that not one of the better known writers is currently listed as having a tune among the six best sellers.

DeSylva, Brown and Henderson is looking to foreign writers and currently working on "Just a Gigolo" and "Donna Clara" tunes from abroad. Remicks is also looking to outside writers for new ditties.

Ten songwriters still under contract to Warners' affiliated music publishing companies are drawing a total of more than $5,000 a week and laughing off the talk about the woes of the music business. The boys refer to themselves as "guest composers for Warners."

In New York they go as they please, dropping in occasionally to leave a song in the office. Since films aren't using many songs and the weekly drawing account is charged against future royalties the songwriters, most of whom were hit writers a few years ago, are admittedly holding back what they deem their best tunes while waiting for their contracts to run out, when many of them intend to go into business for themselves.

1c on 2,000,000 Copies

One orchestra leader currently being cut in on about 25 songs by publishers, figures to draw one cent royalty on the sale of 2,000,000 copies of sheet music this year. That's $20,000 in side money.

An additional item is that the maestro is listed as the writer of several of the songs, which brings him another slice of royalty and a share of the mechanical rights. One music publishing house, alone, last year paid an orchestra leader $12,000 in cut-in money to plug its tunes over the air.

Famous' Needles

Despite Famous Music's connection with CBS, through being a subsid of Paramount, the music firm has to work for a plug through CBS orchestras like any other publishing outfit.

And because CBS gives Famous no special privileges as regards the use of Famous songs on CBS sustaining programs, it burns Famous up. Especially as NBC puts in so many plugs for tunes published by its subsid, Radio Music.

No Professional Mgr. But—

One music firm which has had several songs in the best selling class the past year, has no professional manager contacting orchestra leaders. Instead that salary is passed out among about 20 orchestra boys a week to plug the firm's songs over the air.

Five band leaders held out, so they are now getting $25 a week. Arrangement gives the publisher 25 of the outstanding radio outlets for his songs.

Printing Best Sellers

With the M. P. P. A.'s request that jobbers discontinue giving to trade papers the weekly list of sheet music best sellers, "Variety" is the only trade paper now carrying such a list weekly.

This has caused a number of the trade papers, in which the best sellers list was a weekly department, to complain to the M. P. P. A. The M. P. P. A. asked "Variety" for information concerning the source of its list. Informed it is "Variety's" own compilation.

That the printed standing here is authentic is admitted by jobbers and publishers.

No Fox Connection

Because WSGH, Brooklyn low wave station, last week changed its call letters to WFOX, a few of the radio scriveners immediately decided that this meant that Fox Films had bought the station. They printed as much in their columns.

As a matter of fact, WFOX is an independently operated station which recently came under a new management and changed the call letters of its own volition. Most probable reason is that the station is located in the Fox Brooklyn theatre building. Its only connection with Fox is that each Friday night, for about 30 minutes, it places on the air the acts working in the F. & M. unit current at the theatre hour. Theatre pays the station nothing for the half hour.

Standard Publishers in Fair Shape

Business with publishers of standard music is practically as good as ever. They are not feeling the same lethargy as the popular song firms except as regards sheet music. The standard publishers are making their money on the other phases of the business.

They are finding a growing market among schools, from grammar to university, for glee club arrangements of various sorts, also orchestral arrangements to the same sources. And the sales of secular music to churches has grown by leaps and bounds. Their sheet music sales mostly go to music teachers and schools.

Neat Gag Burned 'Em

One of the publishers thought up a neat gag to set himself in soft with a radio artist and which wouldn't cost the firm a cent.

He sent out letters to all the publishers informing them that a dinner would be held for the radio singer on this day and place. In each letter three or four tickets were enclosed, priced at $3 each. Publishers who got the letters thought it was a great racket and burned plenty. Many returned the tickets.

Regulating Plugging

Making the rounds of the radio stations for plugs isn't honey for the song pluggers. There are certain spots where song pluggers are not permitted in the radio stations unless they have a special pass—and most haven't. NBC and CBS, which carry the large orchestra names, will permit song pluggers in the building, but not in the studios. The pluggers line up outside and wait for an orchestra leader to appear. When spied the pluggers jump on him with requests to play their songs and the leader has a tough time getting away.

Freddy Rich, CBS sustaining leader, believes he has figured out a way to keep him free from song pluggers and yet take care of them. He sent out letters to all publishers informing them that about two hours each Wednesday would be set aside by him for the publishers. They are to submit their songs to him between those hours, and then not to talk to him for the rest of the week.

Song pluggers think it isn't a bad idea. Some of the publishers think otherwise.

"What he wants," stated one referring to Rich, "is to have us entertain him during those two hours."

No Robbins Affiliation

Jack Robbins of the Robbins Music Co., denies that he has affiliated with the Freed-Powers music company recently launched on the coast. Robbins claims his contract with Metro has 10 years to run and the publication of Metro picture songs by another publisher would be a violation of his agreement.

Metro execs in New York also deny knowledge of Freed's activities outside of his duties as a staff scenarist.

Comparative Sales

An example of the manner in which sheet music biz slumped off during the past two years can be seen in comparing the weekly sales of "When Your Hair Has Turned to Silver," the current best seller, with "Carolina Moon," the best seller of two years ago during the same period.

Both songs are published by Morris. During the week of Feb. 6, 1929, Lyons & Healy purchased 2,500 copies of "Moon." For the same week just passed the same jobbers bought 1,100 copies of "Silver."

That same ratio in sales holds good in general.

$75 Song Plugger, Not $75,000 Pres.

A music man, growing caustic over the music situation, said referring to one company that looks to be breaking up after 40 years:

"Maybe it would have done much better with a few $75 a week song pluggers than one $75,000 a year president."

Matter of Song—Not Price

Publishers who clamored for a low price in sheet music under the belief that this would help sales have begun to waver. Within recent weeks two high priced songs have become best sellers. One was "Three Little Words," at 24c. wholesale, and currently DeSylva's "Just a Gigolo," for 26c. wholesale.

Publishers confess the boys who claimed that "the song's the thing" are right; that as many copies of a song can be sold at 35c. as at 25c., if it's there.

ENGAGEMENTS

Borrah Minnevitch and Dorothea James for CBS's "Radio Round-Up" program March 5.

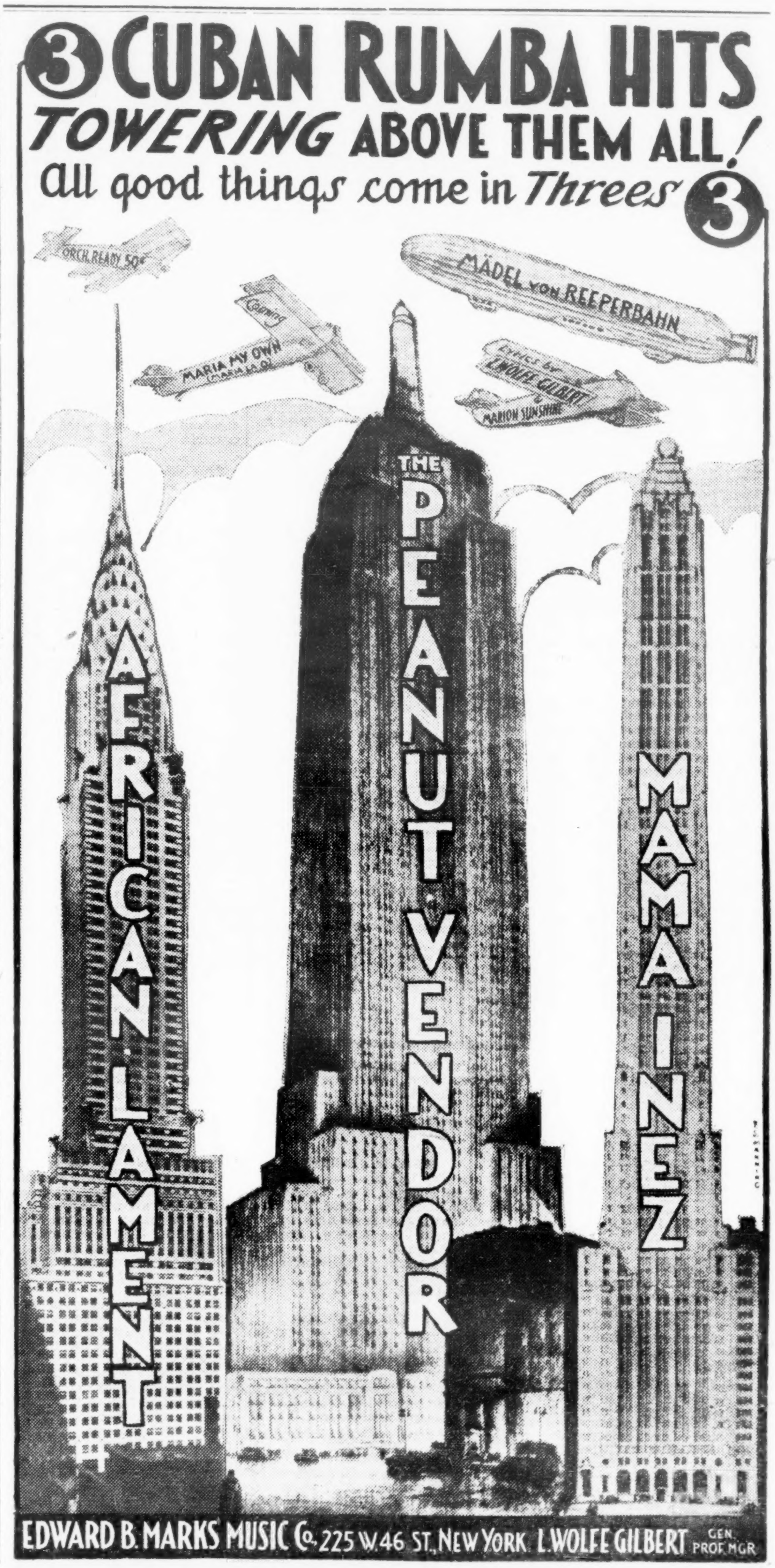
Annette Henshaw on CBS's "Radio Round-Up" program Feb. 19.

Les Reis and Artie Dunn, WOR team, start a 26-week contract of bi-weekly broadcasts for the American Chicle Co. for CBS Feb. 17.

Louella Parsons, Hearst film editor, placed under a 13-week contract to broadcast over CBS from the coast for California Citrus Growers' Association. First broadcast Feb. 11.

Billy Artzt conducts the orchestra on American Chicle Hour, starting on WABC Tuesday (17).

Bob King as guest artist with Happy Wonder Bakers, Feb. 24, over NBC.



Obituary

LOUIS MANN

Louis Mann, 65, died Sunday night, Feb. 15 in Mount Sinai Hospital, New York, of intestinal trouble. Veteran actor had gone to the hospital Dec. 16, where he had been operated upon twice.

Mr. Mann was one of the stage's best known comedians and had been active as an actor and playwright for 50 years. While he had created many roles and appeared in numerous plays, his most signal success was in 1918 in "Friendly Enemies." At the New National theatre in Washington, Mr. Mann in a curtain speech, invited the late President Woodrow Wilson, who sat in his box, to speak. The President acquiesced and lauded both players and play. What made the incident unusual was that it was the first time in memory of Washington "first-nighters" that a President had spoken at a theatre.

Mr. Mann as a playwright had written "The Cheaters" and "The Laughing Girl" in collaboration with Mrs. D. F. Verdebal, and also collaborated on "The Bubble" and "The Thieves' Paradise." "Hannah," a one-act play, was also written by him. He also contributed short stories to magazines.

The Jewish Theatrical Guild of America, Inc.
Mourns the loss of its faithful, beloved, loyal charter member
BROTHER LOUIS MANN
"Only the body has died—the spirit lives forever in the memory of those who cherish it."
William Morris, President.

Mr. Mann is survived by his widow, Clara Lipman, actress and playwright, and a niece, Eleanor Marum, who were with him when he died.

He started on the stage when three years old. He was born in New York and his debut was in a children's production of "Snowflake," a Christmas pantomime. He also did panto at the old Stadt theatre. He studied for several years at the University of California and then quit college to join McCullough & Barrett stock in San Francisco. In 1882 he was at the Union Square theatre in New York in support of Tomasa Salvini, Louis Morrison and Marie Prescott in rep.

His eventful career included Oscar Wilde's first play, "Vera the Nihilist," touring companies including E. H. Sothern and Cyril Maude.

"Friendly Enemies," in which he co-starred with the late Sam Bernard, ran over a year at the Hudson, N. Y., and afterward it went on tour. Last year it was revived for a brief engagement in Philadelphia with Mann having Sam Bernard, 2nd, a nephew of the late star, playing opposite him.

Mr. Mann appeared in pictures and prior to his illness had been making personal appearances in the Loew theatres in New York. He was under contract to Universal.

When Actors' Equity had its strike in 1919, Mr. Mann, then differing with Equity and unalterably opposed to a strike, helped form the Actors' Fidelity League.

He was a member of the Jewish Theatrical Guild, Grand Street Boys' Association, of which he had been a vice-president, and of the St. Cecile Lodge of Masons.

In addition to Masonic services yesterday (17) services were also held at 11 a. m. today (18) in Emanu-el at Fifth avenue and 65th street, with both Rabbis Kress and Wise officiating. Mischa Elman, violinist, an old friend of the deceased, played especially for this service.

The body will be cremated in accordance to the wishes of Mr. Mann.

LILLIAN LEITZEL

Lillian Leitzel, 36, trapeze artist, for years the star aerial feature of the Barnum & Bailey-Ringling shows, died in Copenhagen, Feb. 15, of injuries received in a fall while performing in the Valencia theatre there Friday night (13). She suffered concussion of the brain and internal injuries.

Doubtful if any other feminine circus performer in either America or Europe was as well known individually as Leitzel. Her personality, diminutive stature and skill established her as outstanding, and she was given a single spot over the center ring during recent seasons with B. & B.-Ringling troupe for which she received the highest salary paid to women performers with circuses.

About 20 years ago Miss Leitzel came to the U. S. under the personal charge of the late Edward J. Leamy of Syracuse, who taught her aerial gymnastics. In 1870 Leamy joined the Vadis troupe, and when Vadis died Leamy became the guardian of the Vadis sisters, trapezists, and established the act with Miss Leitzel's mother joining. According to circus reckoning Miss Leitzel was about 17 when she joined B. & B., then separate from Ringlings.

She was married twice, her first husband being Clyd Ingalls. She later married Alfredo Cardona, rated among the top "flyers" of all time.

In addition to her featured circus life Miss Leitzel had played vaude and for two seasons appeared in the Ziegfeld "Follies."

Miss Leitzel has a brother, Alfred Pelikan, who is an art director in Milwaukee public schools.

NORMAN PHILLIPS

Norman Phillips, 39, until recently in vaude with his wife and son, Norman, Jr., died suddenly of a heart attack on the Metro-Goldwyn-Mayer lot in Culver City, Cal., Feb. 11.

With Phillips at the time was his agent, Charles Blanchard. Phillips, who had been in good health apparently, was working for Metro in "Torch Song," and had just returned to the set after lunch with Blanchard when he had the attack.

For the past seven or eight years Phillips worked in vaude with his family doing Edgar Allen Woolf's sketch, "The Barefoot Boy." About a year ago the family went to Hollywood. Norman, Jr. (12), has appeared in several pictures. The Metro engagement was the first for Phillips, Sr.

The family and his parents survive. Interment in Forest Lawn, Glendale.

ERWIN CONNELLEY

Erwin Connelley, 58, stage and screen actor, died at the Lutheran Hospital, Los Angeles, Feb. 12, of injuries received in an automobile accident the previous day.

Connelley had been in Hollywood for the past five years under contract to Metro and Universal at various times. Before entering pictures he and his wife, Jane Connelley, were in vaudeville. At the time of his death he was working in a picture for James Cruze.

He is survived by two brothers and a sister who live in Chicago, where the remains were shipped for interment. Mrs. Connelley died in 1926.

DUNCAN MACRAE

Duncan MacRae, the theatrical producer, died in London Feb. 4. He was perhaps better known in the States than in England, and was even regarded as an American in this country.

He was nephew of the late Sir Charles Wyndham, under whom he worked as stage manager and producer. Thirty years' experience at producing plays both in London and America culminated with his recent production of "Topaze" at the New.

ERWIN CONNELLY
Feb. 13, 1931
Honorable Wu

MARGIE HARRIS

Margie Harris, vaude actress, died in Houston, Tex., Feb. 17.

Miss Harris had been with several turns, her longest association being with the Mulroy, McNeece and Ridge trio.

Steve Mulroy made arrangements for the body to be sent to Chicago for interment.

AILEEN ALBURTUS

Aileen Alburtus, 28, of the Les Alburtus (vaude), died in Los Angeles, Feb. 7, from a blood clot on the brain.

Complications set in following an auto accident in which she was injured several months ago.

The Alburtus (husband and wife) were lifters and posers.

Two days separated deaths of two old-timers in theatrical world here this week when **Charles Heimberger, sr.**, 85-year-old doorman at RKO Proctor theatre, Schenectady, N. Y., and **John Carmichael**, 60, assistant property man at same house passed away. The former had been connected with the vaude house since inauguration of variety in this city about 20 years ago, while the latter was a charter member of the local branch of the I. A. T. S. E. and also worked in theatres previous to that.

Mr. Heimberger was stricken with pneumonia several weeks ago and confined to Ellis Hospital. It was thought he was on way to recovery but early in week he tried to arise from bed and dress and either fell or slippel out, the shock causing relapse followed by death Thursday night. Survivors include several sons, including one who is in crew at Proctor house.

Mr. Carmichael worked first show in Van Curler theatre here 35 years ago and previous to that had worked shows and transfer in and out of old Center street opera house. Knew and was known by many stage folk. Under-sheriff of county about 15 years ago. Had been ailing for some months but worked until several weeks ago.

William J. Jacobs, 48, newspaperman and sketch writer, died in San Francisco Feb. 9 from complications following an attack of influenza. Jacobs was on the staff of the "Chronicle" at the time of his death. He was the co-author with Waldemar Young of "When Caesar Ran a Newspaper" that played several season in vaudeville. He was a native of San Francisco, and is survived by his widow, Mrs. Emily Jacobs, his mother and a sister.

Show for Idle

(Continued from page 53)

observed by shelters all over the country.

Press Agent

This shelter is a prize among shelters, since it's the only one that has a press agent; a former vaude performer, Billy K. Arthur.

While there have been hundreds of shows for the benefit of unemployment funds, and attended by the fat and prosperous; this marks the first time any city has presented a vaude show on the mob's home grounds to entertain the hand-out crowd.

Vaude show delivered a flock of acts, gathered by George B. Flint, formerly associated with the Diamond agency. Flint supplied a platform stage, scenery, dressing room and spotlights. Shelter gave 'em a piano, props and the 750 men for the audience.

This variety bill included every type of vaude entertainment that can be delivered on a 5x10 foot platform. Singers, hoofers, contortionists, instrumentalists, cross-fire teams, acrobats and imitators.

All acts worked gratis, though given a chicken dinner as the shelter's sign of gratitude. Most of the acts were club material, with a good sprinkling of radio turns.

Bit Sniffish

Audience proved to be a bit critical, plenty finicky, and quick to show their preference. Oddest thing of all, was the fact that these muggs laughed loudest at cracks about unemployment. They went into hysterics over the sight of an apple.

Towards the end, about the 15th and 16th act, the audience started to dwindle, as the men around the stuffy room grew drowsy and slumped over on the tables for a snooze.

In presenting the vaude to the men, George Flint went into an economics spiel on the relation of vaude and the talkers to unemployment. Flint explained that, according to government statistics, that when the talkers supplanted vaude, more than 3,000 performers were sent into other lines of work, thus tossing out that amount of men already employed. In concluding, he urged the men to remember that fact when they got back on their feet. Support vaude, he stated, and there would be no danger of variety artists taking jobs away from the workers.

Those who came down through the understreets of Chicago to give these boys a flash at their specialty bits were: Cumberland Ridge Runners of WLS, Monte Brooks, Murray Welch, Danny Dreamer, m.c.; Roy Sears, Johnny Lake, Jack Matthews, Bill Jones, Slim Doehr, Pete Smith, Dan Robey, Arkansaw Wood Choppers, Lee Sisters, Ann Roberts, Edwin Novotny, Oscar Pearson, Little Henry, Harry White, Herbie Schultz, Wanita Sully and Rose McCann.

Coast Wheel Boys Use Cigarettes as Pay-Off

Hollywood, Feb. 17.

Concessionaires at the Ocean Park and Venice beach resorts have got around the California law that doesn't allow paying off from the wheels and other games in cash.

Pay-off for those who want the kale is in cigarettes. Tie-up with a nearby cigar store allows the winners to sell the cigarettes at $1 a carton.

It's one of those circles, with many a carton of fags going through the works a dozen or more times before finally sold for smoking purposes.

Ritzy

(Continued from page 55)

Read, who was divorced by Hope Williams, society actress.

Mary Hay's Play

Mary Hay is versatile! Daughter of Col. Frank M. Caldwell, of New York and Washington, she started in the "Follies" and danced with Clifton Webb in productions and vaudeville. She divorced Richard Barthelmess and married Vivian Bath, journalist, with children by both husbands.

Miss Hay recently opened in "Gemini," which she wrote under a nom de plume.

In Science

Apropos of A. J. Balaban, founder of the Balaban & Katz circuit, becoming a Christian Science practitioner, Felix Krembs, actor, became a practitioner and has served as reader in a New York church. Leatrice Joy hopes to become a Science practitioner eventually. Mrs. Harry Brandt has become very much interested in Science, and so has Mrs. Max D. Steuer.

Iowa was recently in the "Razzing the Home Town" series. Richard Talmadge hails from Des Moines, Frank Keenan from Dubuque, and Lee de Forest from Council Bluffs.

Going Places

(Continued from page 54)

ers and company is another willing dancer who must do her bit in trunks and bandeau of red sequins with a cloth of gold sash around her waist, and she never quite overcomes this handicap.

The Park Av. Deb. Pose

Members of the younger generation have been quite at a loss since the old Plaza theatre was torn down. Driven out of that old sanctuary, some of them are reduced to sampling the Fifty-eighth Street theatre. They climb up to the smoking loges there and between hardy drags on their Chesterfields seek to demonstrate their sophistication by comparing the vaude bill with "Charlot's Revues," "This Year of Grace" and "Three's a Crowd." Nor do they talk in whispers.

They want the rest of the audience who appear to be enjoying themselves, to realize their own contempt for such entertainment as they are watching. Each act on the bill is subjected to the same treatment by these bored young things.

Muriel Kaye dances in black net, her legs bare beneath it, long black gloves on her arms, and a becoming black velvet hat dressing her head. "Remember Tilly Losch?" question the younger set of one another, and no one dares not remember, for fear of being looked upon as uninitiated. Morton and Mayo's comedy horse, "Pansy," has the bulk of the audience chuckling. "Wonder what's become of Toto?" query the 18-year-olds. Venita Gould almost has them with her "Moanin' Low" scene, but the youngsters catch themselves in time and talk wisely of Libby Holman.

Mlle. Troya in Harry Holbrook's doughboy act is a charming example of Mlle. from Armentiers to the folk who bought their tickets with the silly idea of having a good time, but not for the youngsters who've seen simply everything there is to see, ah me. One swift glance at the stage, enough to give them material for an odious comparison, and they're off again discussing Noel Coward versus Ivor Novello, and getting quite worked up about it, for such worn out creatures as they vehemently insist they are.

Barnes Circus Renting Equipment to Studios

Hollywood, Feb. 17.

Al G. Barnes Circus has notified all studios that it will supply circus equipment for producers.

Announcement is contrary to the Ringling policy, which has been anti-pictures for a number of years.

Whenever a Ringling trick has played Los Angeles circus officials have stationed guards around the lot to prevent picture companies from photographing anything.

FAIR TURNS TO SHOWS

Texas Event Seeks Entertainment to Cure Bad '30 Gate

Dallas, Feb. 17.

Texas state fair, 1931, set for Oct. 10-25, with ballyhoo already started by Paul Jones, p. a. Execs will go heavy for amusement angle to offset the depressing gate for '30. Have about come to conclusion that entertainment will keep the turn-stiles busier than fat cows and poultry exhibits.

Also dickering for roadshow to fill 15-day stand in muny auditorium. Usual guarantee for the musicals around $70,000.

Chi Fair Convention Like Lodge of Sorrow

Chicago, Feb. 17.

Fifteen outdoor agencies set up booths in the Hotel Auditorium for the International Association of Fairs and Expositions and were greeted by a total of 12 fair secretaries in the most dismal flop of any outdoor convention listed. Once this was a big event, but this year there weren't enough delegates to constitute a quorum.

As well as being a dead loss for all the booth owners it was a pretty good indication of what has happened to outdoor business.

Animal Man Freed

Galveston, Feb. 17.

Charles ("Captain") Howard, animal trainer, was acquitted of charge of negligent homicide by jury at Olton, in West Texas.

Leopard owned by Howard and exhibited in drug store attacked and killed 4-year-old boy last November. Howard developed tuberculosis while in jail and was permitted to live in a tent on court house square at Olton.

Charles Coley faces same charges growing out of a similar case at San Antonio.

Free Show Makes 5 G's

Dayton, O., Feb. 17.

Billy Correll was commissioned to put on a two-day circus here for the K. of C. this week. It was a very good one, with the Riding Rooneys, Felix Morales, Banard's animals and the Three Thrillers among the acts.

No one but children admitted free attended, yet the organization cleared $5,000. All due to a fat program, bulging with ads, in spite of the fact that merchants are pledged to refrain from program advertising.

Floyd King as P. A.

Chicago, Feb. 17.

Floyd King, former owner of the King Bros. circus, will be advance p. a. for the Al G. Barnes circus this year.

King is an old time newspaper man, having served in Memphis, before getting into the circus field.

Ball Club's P. A.

(Continued from page 1)

circuit nine and the only one whose duty it is to see that the minor loop outfits, owned by the parent organization, receive full publicity in their respective cities.

Karst will conduct a news bureau at Cardinal headquarters here.

Local outfit has gone into the promotion of professional baseball on a big business basis and owns clubs in leagues from class D to major in classification. This operation is the most extensive of any club in baseball.

CHICAGO

Variety's Chicago Office

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Englewood

Many of the acts that show on Tuesdays at the Englewood haven't a chance. Not only no chance for RKO which after all is the former Junior Orpheum and exacts standards but apparently no chance anywhere for where, except for a handful of Sam Herman one-nighters, can they play?

Almost all the turns, save a few hard-boiled veterans, visibly show the nerve tension that prevails backstage on the tell-tale Tuesdays. It is probably true that most acts are viewed at their shakiest. They have plenty of alibis, sometimes bonafide. The show started with a pair of Cuban acrobats, Ganzo Brothers, talented agilists who should work with more ilumination instead of the sombre blues-and-reds. More precisely the show started with Ray Parker and was constantly interrupted by him acting as stagemaster.

Parker talks very well, although at first inaudible to the balcony. He goes slightly lyrical to his own ukelele accompaniment, does a revolving hand stand on a piano stool and sundry acrobatic flip-flops, looks nice and neat and might arrive somewhere eventually. His gags are not always censor-proof or delectable.

One of those deplorable events whose awfulness has to be tempered by sweet charity was the accordion session provided by a rank amateur, Sam Lamonica. It was as painful to him as to the audience.

Bouchard Sisters, without stockings, assisted by one Milton, proved to be without the requiste substance for general vaude acceptance. Here is an instance of youthful talent that needs the experience of working and few places that suggest an outlet so far as vaude is concerned. They neither sing nor dance well enough to compete with the whirlwind pace of to-day. Four old timers in tuxedo dug deep into their memories for all the standbys that once made quartets surefire but, alas, are now non-explosive. Whiz Bang Four yodeling the get-off.

Kirkley and Rankin, man and woman, try hokum but end with dancing. If dancers branching into new fields they deserve encouragement. More discrimination in material, better routining, less mugging, neater and sexier garb for the girl is suggested.

Elsie Wachtova and Co., the one classic touch of the evening, was in point of applause the least s ccessful. This was not a reliable index, however, as acts of far less genuine merit did better. It does point to a need for better staging, notably at the finale

Back again for another try and probably with better prospects than last year is the team of Jones and Rea. Englewood in a pushover audience, but it seldom has been stirred to such hysteria as the hair-lip comicking elicited. Hairlips are now pretty scarce in vaude, which adds a possible novelty value.

Bob LaSalle was the guest star doing his full turn for generous acclaim. Show closed with Danny Demetri's Orchestra including two cute but uncertain girl steppers.

Land.

Regal

Last week a New York agent, who claims he understands the psychology of booking colored houses, recommended Garbage Rogers for the Regal. He touted Rogers because he said he dished out lowdown smut, which was what Regal audiences desired. On his first appearance Garbage came out with a slop-jar and a cot. He impersonates a colored minister. On the next show the cot and slop-jar along with 50% of the blue lines were out.

The Regal had another headache when the subbing chorus line failed to please. The virginal house femmes had been shifted to the Oriental as a background for the Duke Ellington band.

Preview opened with the four "Chocolate Dandies" who sang effectively with some dancing thrown in by one of the boys and a femme on for the finish.

Parillo and Carlo, on second, do an Italian turn with accordion and mandolin. Their broken English chatter is not even warm vaude, having been rehashed from old acts. Otherwise their songs oke.

Doyle and Dunn, man and woman, offering bits from various shows most efficiently, were third. Both have pleasing personalities and voices. They were the strong hit of the evening.

Gardner and Douglas, two eccentric male dressers and dancers, in a new routine of body shaking and leg shambling, scored.

This week the non-trained chorus goes through a few exhibitions, with Bobby Bell, colored male hoofer, offering a few routine steps only slightly entertaining. Ethel Cross, a shapely colored femme, sang "My Man" in a throaty voice.

Garbage Rogers, talking about "Sister Fullbosom," is a capable entertainer but leans strongly to poolroom gags.

Legionette Revue closed. Opens with introduction by two women with drums, who later turn out to be dancers. Two clog an introduction for two stalwart lads and a blonde, who go through some dance steps and end with an adagio. Fair entertainment.

"The Lash" (U) feature. Business below standard.

Publix B & K Uptown stages a radio show Feb. 20. Same layout as at the Oriental three weeks ago.

Publix-Great States closed the Tivoli and Broadway at Gary, Ind. Bank failures the reason. Palace, without vaude, pulled $1,700 last Sunday under the new regime.

Morris Silver (William Morris office) making weekly trips to Milwaukee, Indianapolis, St Louis and Detroit reviewing talent in the various theatres.

Omaha Drama League has underwritten Mrs. Fiske in "Ladies of the Jury," for Feb. 26-27-28. Understood $2,000 a night was raised.

Mrs. Fiske, in Milwaukee, Minneapolis and Madison is likewise playing under a guarantee. Tracy Drake, handling Mrs. Fiske's western tour, arranged the guarantees.

Publix-B. & K. is dickering for full control of the town of Sterling, Ill., which now has three houses, two of which are independent. The Gregory independent chain, which is spreading rapidly throughout the state, is represented in the town with the Sterling theatre.

Webster theatre, recently closed on account of poor business, has been reopened under receivership. Main creditor is Henry Kalcheim, owner of the building, who has claims for past rent.

Moran and Mack canceled the Paramount at Des Moines the week of the 21st because of illness.

PARAMOUNT, L. A.

(Continued from page 43)

acrobatic tap for their finish is strong.

Line girls contribute two dances other than the opening and finale—a toe tap and acrobatic dance. Both are trim pieces of line work, with the tap getting over best.

As the unit stands now, another act is needed. The 20 minutes is without a vocal number, and that's missed.

Overture, with Oscar Baum conducting, is helped by a stage prolog with Josephine Huston, vocalist, and Johnny and Edna Torrence, adagio dancers. Stage set represents a large Valentine. Oke for atmosphere.

Con Maffie at the organ gives the audience a rest this week and solos three numbers without their vocal aid. One of the numbers is an accompaniment to a femme singer on the screen, with the screen horns in musical combat with Maffie. Maffie wins.

"Stolen Heaven" (Par) is the main attraction. Par news clips round out the program. The Paramount is still slipping trailer for next week's feature in the middle of the news clips. Business off Thursday night.

Call.

LOEW'S STATE, L. A.

Los Angeles, Feb. 12.

Fanchon and Marco made good use of the "Morocco" prolog at the Chinese recently, by revamping and sending it out as the "Moroccan" Idea.

It's a break for the 65 cent houses inasmuch as the original elaborate sets and lighting effects, and most of the principals, remain intact. Few changes include Gaylene, acro-contortionistic dancer, instead of Marietta, and Oscar Taylor in place of Franklyn Record.

Armanda Chirot, impressive coloratura from the original unit, is here for one week only. She'll be replaced for the rest of the tour by Cherry Louise Marshall. Otherwise the show is about the same as at the Chinese. Larry Ceballos must have gone over all the line work with the girls, because the squad didn't muff a routine and appeared refreshed.

Fire blowing and water tricks of Hadji Ali stood out here as much as at the Chinese. Veteran illusionist is a capable showman. Ali Ben Hassan's Blue Streaks seemed a bit slower with their tumbling and acrobatics. Arab troupe should have been stronger as they're a punch spot in the unit, closing.

Miss Chirot's coloratura warbling went nicely, as did the adagio trio work of Gayl-Bert and Daro. Levitation trick of Ferdna & Co. was edged off a bit by Oscar Taylor doing his song specialty at the same time. Taylor at one time was a big fav in this house, being out of a band. Another specialty is Eva Nightingale in a basket trick, used in a mob scene opening for a flash.

Unit looks good to stand the goff for some time, at least until hitting eastern spots. After that it will probably be fortified.

Garbo in "Inspiration" (M-G) screen draw, with usual newsreels and fillers. Healthy trade Thursday night (Lincoln's birthday) at the last show.

Span.

White Moves Over

Irving White, formerly with Gilbert Miller, now assistant to Islin Auster, Columbia Pictures' scenario editor.

Auster's first buy for Col was "Let's Get Famous," by Warren Duff.

HOLLYWOOD

and Los Angeles

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Following assignments were made in coast studios last week:

Mae Clarke, "Public Enemy," FN.

Lester Vale, "Madame Julie," Radio.

Sherry Hall, "Board and Room," Radio.

June Collyer, George Webb, "Dude Ranch," Paramount.

Doris Kenyon, "Upper Underworld," WB.

Mae Clarke, "Traveling Husband," Radio.

Lawrence Grant, "The Squawman," Metro.

Joseph Moncure March adapting "Poker Flats" U.

Paul Sloan to direct "Consolation Marriage," Radio.

Vincent Lawrence, dialog "In Defense of Love," Par.

C. Aubrey Smith, "Never the Twain Shall Meet," Metro.

Matty Kemp, Betty Sinclair, Gertrude Short, "City Streets," Par.

Paul Lukas, Fay Wray, Kay Francis, "The Vice Squad," John Cromwell to direct, Par.

Complete cast "Salvation Nell" (Cruze-Tiff): Helen Chandler, Ralph Graves, Sally O'Neil, Jason Robards, Charlotte Walker, Matthew Betts, DeWitt Jennings, Rose Dione, Wally Albright.

Orpheum and RKO theatre offices are now combined at the RKO theatre. Orpheum departments, including Cliff Work and Bill Adler, publicity head, moved over to the new offices when a lease with the Orpheum building owners expired. Only the Orpheum manager stays put.

Support for Bill Desmond and Miami Alvarez in "Terrific Street," 'Frisco underworld play going into the Figueroa Playhouse at $1.50 top Washington's Birthday, includes Verna Mersereau, Ray Largay, Byron Aldenn, Ralph Bell, Harry Hollingsworth, Harry Shutan, Gordon James and 11 minor parts. Lee Fields, formerly with the Morosco theatre, New York, is managing the company.

The easy payments weren't so. John M. Billings, projectionist, went into bankruptcy last week with most of his $509 liabilities divided between three instalment clothing houses and one instalment jeweler.

Assets, two suits, which he rates at $75.

Alhambra, under lease to Principal Theatres for six months, goes back to Fox-W. C. March 1.

Principal couldn't make the house pay.

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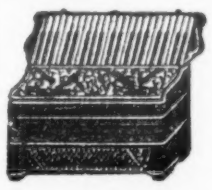
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Das Maedel von der Reeperbahn

(Continued from page 35)

man beer gardens and several theme songs, handled by vocal choruses and soloists, modify an atmosphere which is motivated by lighthouse interior. Light keeper marries and entrance into his home of shipwrecked girl provides third angle. The latter is a pretty faced and competent actress named Trudie Berliner. If her English is as good as her German she could make the grade in Hollywood.

Outstanding as screen personality is Andre Pilot. In a bit part, that of the sailor, Pepito, confines his activities to a night club with a baritone voice of rare quality. Not only that, but this actor looks well singing. Hans Von Schlettow is also a player of accomplishment. Here again is camera ease and convincingness that should get him a berth on the Coast. Olga Tschekova is the serious type of blonde who is also pleasing.

Picture could be cut to 60 minutes without hampering the action. In fact there are a couple of sequences devoted to straight talk which could be sheared. Recording is excellent. *Waly.*

Dans Une Ile Perdue

("Desert Island")
(FRENCH MADE)

Paris Feb. 1.

Paramount Joinville production and release. Directed by Alberto Cavalcanti. Recorded Western Electric. Running time, 86 minutes, at Paramount, Paris, Jan. 23.

Alma ..... Daniele Parola
Mme Schomberg ..... Marguerite Moreno
Davis ..... Enrique Rivero
Jones ..... Philippe Heriat
Schomberg ..... Gaston Jacquet
Mme. Zangiacomo ..... Yvette Andreyor
Zangiacomo ..... Louis Vonelly
Ricardo ..... Pierre Sergeol
Pedro ..... Lucien Lapouge

Film is a French adaptation of "Dangerous Paradise," which title is tactfully omitted. Publicity merely says "from the novel by Joseph Conrad." This is meant to allow the simpler part of the public to believe this is a French original.

Story is that of one of the girls belonging to an orchestra, performing in a tropical island dive, attempting to escape the attentions of the men in charge and running away for protection to a planter who owns a small island. The man is reported as hiding some gold which some outcasts are trying to plunder. A battle takes place, bandits are killed or jailed, and the man keeps the girl.

Photo and sound fair.

Film is one of the early Joinville productions, a poor programer at best and shows a trace of production conditions which have since called for amendment. It was badly received.

Main trouble with the film is its terrible miscasting, mostly on the men's side. The nancified appearance of all males makes the South Sea story look like a fairy tale. The director, a personal friend of Enrique Rivero, who acts the hero, would have done both of them a good turn by keeping him off the screen. Rest of the male cast just as poor.

Daniele Parola gives little expression to the heroine and Marguerite Moreno, an A-1 comedian, should never have been given a tragic role.

Altogether, film probably written off as an early experiment. Whatever it can bring is gravy. *Maxi.*

Phantom of the Desert

Syndicate production. States right release. Directed by Harry Webb. Cast: Jack Perrin, Eva Novak, Josef Swickard, Edward Earle. "Starlight" (horse) featured. At the Columbus, N. Y., one day, Feb. 12, on double-feature bill. Running time, 55 mins.

Stereotyped western of the 10-15 admission grade. Plenty of aimless riding and foolish fisticuffs, which got laughs from the payees.

The horse in this one goes a few points better than in previous equine features. Among other things it eats up a notice about a reward for its capture and has a better understanding, generally, than the average human being. The animal gets every mare in the sector when a cowboy comes along to tame him and finds that somehow or another rustlers were getting the benefit of the featured horse's s. a.

Film unreels jerkily. Every sequence has a period. Dialog is about average for stuff of this kind, and second position on a double-feature bill is the strongest it can hope for in the small grinds. Cast is as might be expected. *Waly.*

LIEBESLIED

("Love Song")
(ITALIAN MADE)
(With Songs)

Berlin, Jan. 30.

Pittaluga film production and Italadim release. Directed by Constantin I. David. Manuscript after a novel by Pirandello. Recorded on RCA. Cast: Renate Mueller, Gustav Froehlich, Fritz Alberti, Frigga Braut, Karl Walter Mayer and Kitty Berger. Running time, 81 mins. At Universum, Berlin.

Among the most recent tedious pictures. Authors, whose names are not given, have poorly and without any sign of efficiency dressed up a novel of Pirandello without giving the slightest chance to the director, Constantin I. David. It is much like the old style features in workmanship.

In spite of everything Renate Mueller shows that she really is a good actress. Same is true of Gustav Froehlich. Fresh, clear and genuine he clears up a dead role. Frigga Braut, in a bit, succeeds in winning on comedy from time to time.

Film's only chance seems to be as a novelty native talker in Italian sectors. *Magnus.*

DANTON

(GERMAN MADE)

Allianzfilm production and Sudfilm release. Directed by Hans Behrendt. Manuscript, Heinz Goldberg; dialog, Hans I. Rehfisch. Photography, Nikolaus Farkas; sound, Birkhofer and Metain. Music, Arthur Guttmann. Recorded on Tobis-Klangfilm. Cast: Fritz Kortner, Lucie Mannheim, Gustaf Gruendgens, Alexander Granach, Gustav von Wangenheim, Werner Schott, Hermann Speelmanns, Georg John, Ernst Stahl-Nachbaur, Ferdinand Hart, Carl Goetz, Maria Forescu and Hugo Fischer-Koeppe. Running time, 94 mins. At Mozartsaal, Berlin, Feb. 3.

Danton, martyr of the French revolution, is a thrilling subject, having a colorful and active background. Not even mediocre handling can entirely spoil it with an actor like Fritz Kortner in the title part.

Kortner's interpretation of Danton is really great. It is certain that for America Kortner would be an ideal interpreter of a gangster. Compared with Kortner, the other actors in the cast vanish, with the exception of Ferdinand Hart, playing a revolutionary general. Gustaf Gruendgens' Robespierre might well be characterized as a silly superficial caricature and entirely without effect. Selection of Lucie Mannheim as the wife of Danton was poor judgment. Werner Schott and Gustav von Wangenheim, as well as Georg John do justice to their parts as revolutionaries, while Ernst Stahl-Nachbaur is gripping in a short scene as King Louis XVI of France.

Audience was enthusiastic and picture seems worthy of playing in the States in the foreign version houses. *Magnus.*

POLAND

(Continued from page 60)

May and Sioux Dakotas were very pleasing.

In Warsaw, at a meeting of the managers of the cabarets, it was decided that for the good of the business 50% of the program has to consist of foreign artists. To this project the Society of Cabaret performers announced their opposition. Soon after this came a surprise government decision, that any foreign artist could come to Poland without restriction. Lesser artists can enter the country also, if they are engaged by operas in Warsaw, Poznan or Katowice, Philharmonic Hall and Conservatory of Music. In any other case they will have to have permission from the government.

The international congress against white slavery that took place in Warsaw discussed such things as "The Engagement of the Foreign Artists and Dancing Girls at the Variety Houses," "Cinema and White Slavery."

Joseph Zielinski, dramatic artist from Municipal Theatre Narodowy, died here a few days ago. Also the death is reported of a very successful stage writer, Wlodzimierz Perzynski, who wrote many stage successes and film scenarios.

Business Bad

In the provinces business is far from good. In Lodz, the general manager of Municipal Theatre, Mr. Adwentowicz, resigned after the first month of the season, the chief reason being lack of support. From the other centers comes news that some of the theatres may be closed soon.

LETTERS

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La Dorva Act
Lovett Albert
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VARIETY BILLS

(Continued from page 45)

Great Yacopis
Wells W'throp & S
Walter Jennier Co
Gay Sister

SEATTLE, WASH.
Paramount (20)
"Icy-Hot"
3 Le Grohs
Betty Lou Webb
Heras & Wallace
Sunkist Beauties

ST. LOUIS, MO.
Fox (19)
"Victor Herbert" I
Budd Howe
Walter Powell
Electric 2
Victor Herbert 3
Ernest Belcher Co

SP'GFIELD, MASS.
Palace (20)
"Way Back W" U
3 Bennett Bros
Charles Irwin
Jellybean Johnson
Max Hart
Madeline Du Val
Carla Torney Co

TACOMA, WASH.
Broadway (20)
'Vaudeville Echoes'
9 Allisons
Aerial Rooneys
B "Uke" Henshaw
4 O'Connors
Pearl Huff

UTICA, N. Y.
Avon (19)
"Gondoliers" I
The Romeros
J'zzlips Richardson
Moro & Yaconelli
Ben All's Co
Sunkist Beauties

W'SHING'N, D. C.
Fox (19)
"Gobs of Joy"
Arthur "Pat" West
3 Jolly Tars
Scotty Weston
Dolly Kramer
Treen
Wanda Allen
Moore & Moore
Curtis Cooley
Johnny Jones
Rena & Rathburn
Ken Gatewood
Doyle 4

W'RC'ST'R, MASS.
Palace (19)
"Enchantment" I
Jue Fong
3 Meyakos
Sensational Togo
Jack Lester
Sanami Co
Sunkist Beauties

LONDON

Week Feb. 16

BRIXTON
'Men Are Like T'
'Richest Man in W'
"Symphony in H"
Paramount T Girls
Florence Starr
Michael
Mary Homer
Seelah Field

FINSBURY PARK
'Men Are Like T'
"Holiday"
"Man in the Moon"
Mangan Tiller Girls
Art Hadley

OLD KENT ROAD
'Men Are Like T'
"Western Front"
"Vision of Gold"
Stadler & Rose
Brix & Partner
Vera Florence

STRATFORD
Empire
3 Weire Bros
Gladdy Sewell
Will Hay
Levanda
Teddy Brown
Los Olwars
Ray Barbour
Sidney & Adelaide

PROVINCIAL

BIRMINGHAM
Futurist
"Par on Parade"
"Only the Brave"
Richard Neller

CARDIFF
Capitol
"Par on Parade"
"Bedrock"
Gladys Cutter

DUBLIN
Capitol
"The Texan"
The Hugeny Sis

MANCHESTER
Paramount
"Benson Murder C"
"Men Are Like T"
'D'mond Horseshoe'
Carlton Tiller Girls
Taps & Tempo
Harry Jones

NOTTINGHAM
Empire
Noni & Horace
Noni's Golden S
Dolly Victoria Tr
Joe Boganny
Collinson & Dean
Max Hoffman

Plaza
"Laughter"
"In the Studio"
Far Tiller Girls
Duffin & Draper
Art Hadley

CABARET BILLS

NEW YORK CITY

Barney's
Walter O'Keefe
Bobby Dolan Orch

Beaux Arts
Katherine Parsons
Roger Ferrier
Glodya Ivanova
Wilma Cox
Marinaro's Orch

Central P'rk Casino
Norma Terriss
Leo Reisman Orch

Club Argonaut
Texas Guinan
The Croonaders

Club Calais
Arthur Budd
Jackie Maye
Frances Fay
Lew Epps Orch

Club Delmonico
Bennett & Sabin
Morton Downey

Club Richman
Harry Richman
Frances Williams
California Col'g'tes

Connie's Inn
Ada Ward
Edith Wilson
Louise Cook
Earl Tucker
Dotty Rhodes
F Henderson Orch

Cotton Club
Isabelle W'shingt'n
Maude Russell
Sherman Robinson
Leitha Hill
Mordecai & Taylor
Swan & Lee
Henri Wessels
Cab Calloway Orch
4 Step Bros

El Patio
Irene Bordoni
Emil Coleman Orch

Hollywood
Marion Saki
John & Mary Mason
Seidel Sis
Five Climas
N T G Rev
Katz Orch

Pansy Club
Karyl Norman
Doran, West & D'n
Selton Orch

Paramount Grill
Gus Van
Richardson Orch

Salon Royal
Elizabeth Welsh
Kid Sneeze
Opal Cooper
Sammy Richardson
International Orch

Silver Slipper
Clayton Jackson & Durante

The Nest
Gwendolyn Posey
Clyde Parks
Hannah Sylvester
Lottie Gee
Mamie Smith

Villa Vallee
Smith Ballew Orch

CHICAGO

Blackhawk
J Maitland Orch

Club Alabam
Gigi Rene
Slater Brockman
Sid Erdman
Jean Miles
W Newberger Or

Club Ambassadeur
Evelyn Nesbit
Effie Burton
Ethel Chance
Billy Hayes
Jimmy Moone Orch

College Inn
Ben Bernie Orch

Colosimos
Dick Hughes
Cushing & Hutton
Gene Gill
Sherida Cooper
Buckley & Danders

Cotton Club
Clara Townsend
3 Pepper Shakers
Ruby Mason
Slick White
Elmer Turner
L Millinder Orch

Golden Pumpkin
William Dornfield
Lischeron & Adams
Bonnie Adair
Carol Lewis
Jack Chapman Or

Grand Terrace
Billy Mitchell
Ivy Anderson
Eloise Bennett
May Alix
Mary Dixon
Earl Hines Orch

Granada
J & M Mason
A & N Selby
Fuzzy Knight
Helen Savage
Paul Whiteman Or

Limehouse
Jerry Potter Orch

Lincoln Tavern
Fred Stritt
Etta Reed
Iris Monohan
D'n Carl's & Louise
Al Handler Orch

Frolics
Earl Rickard
Julia Gerity
Jenkins Sis
Alice Wellman
Mary Stone
E & M Caranas

Mack's Club
Harry Glyn
Trudy Davidson
Jules Novit Orch

My Cellar
Romo Vincent
Vaughn Sis
Wally Moran Orch

Petrushka Club
Ina Niraeva
Masked Countess
Baroness Erzi
Eddie Varoz Orch

Uptown Village
Earl Hoffman Orch

Vanity Fair
Dorothy Keith
Jewel Howard
Phil Levant Orch

Via Lago
J Garrigan Orch

Maybe unknown Sinclair Lewis once used the pseudonym of Tom Graham when his own name didn't mean so much.

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Burlesque's Killer

(Continued from page 47)

ond girl added a little realism that must have highly pleased a couple of grey haired women in the audience, unless they had grown old in the service.

Comedians a perfect blank. No one expects any in stock burlesque. Prima donnas or soubrets? Stop kidding. This is stock burlesque. strippers and tossers, hip heavers and breast bouncers. This is stock burlesque. And a 7-piece orchestra for the rest of the noise.

"One and one make three" and the "farmer's daughter" as a couple of the gags that came out in the 50 minutes the thing was endured. While one number on the two runways was plenty.

How It Commenced

Shortly before 1910 the Western Burlesque Wheel gave dirty shows. Not as dirty as stock burlesque of the present, but dirty enough for those times, with the chief dirt the cooch as always. Only then one coocher was featured per show. Now the entire chorus cooch, to show how simple it is after all, even for the stage inexperienced.

The Western Wheel like all dirty shows saw their audiences fade to stags and from that to zero. Up came the Columbia Burlesque Wheel with its fairly successful try for years with cleaner burlesque. The Western's dirty shows made the Columbia's possible; the Columbia's cleaner burlesque made the stock burlesque possible years later; the stock burlesque will eventually make a cleaner burlesque again possible, but never in the future under the name of burlesque. Burlesque as a title for an entertainment is washed up forever. It's the name of dirt.

The Mutual Wheel

While all this was going on there arose the Mutual Burlesque Wheel, still doing business but in pretty bad shape. It believed it had to go dirty to compete with the stocks; it was dirty when it finally absorbed the Columbia Wheel and the Columbia passed out. With the Mutual retaining the title of burlesque. The only burlesque wheel remaining. And with the Mutual now trying to rival the dirty stocks.

It's anybody's guess what will be the next burlesque circuit or entertainment, under whatever name it receives. The present show, wheel or stock, can't survive. The Orpheum on State street in Chicago that made $4,000 weekly for two years with stock burlesque, finally quit.

Dirt shows narrow the audience. There is no new business. An epileptic is not born every minute.

The Minskys have given stock burlesque to Harlem and the East Side in New York. In Harlem it attracted the cops but that rough spot was taken care of, although now the magistrates' courts are tougher. On the East Side the Minsky shows attracted the Broadwayites, who thought it odd down there amidst the smell of the fish. If they think it is funny on 42nd street, they can have it.

The Minskys will let 'er go while the customers buy standing room only, and in the balcony, too.

But the killer of burlesque has accomplished its mission. *Sime.*

Book on Songs

Listed for spring publication by Macaulay's is "Famous Songs and Their Stories," by James J. Geller, of the William Morris office. For years he has contributed articles on songs and songwriters to the "Herald-Tribune" Syndicate.

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COMMENTS OF THE PRESS

NEW YORK "AMERICAN" (Feb. 16, 1931)
"However, it remains for Noble Sissle and his orchestra from the Restaurant Princesse to provide the high spot of the entertainment. Combining the rhythm of Ellington and the symphony of Whiteman, Mr. Sissle's group is the best of the negro bands heard to date."

NEW YORK "TELEGRAM" (Feb. 16, 1931)
"There is magnetism in this Mr. Sissle."

"EVENING GRAPHIC" (Feb. 16, 1931)
"If you go to the Palace Theatre this week, be sure to stay for the last act, for in this instance the last is the best. Noble Sissle, with the assistance of the Princesse Orchestra and the Berry Bros., completely steals the show. To this writer, Sissle was never so good as in this new offering he presents at the Palace. He stopped the show with his singing."

"HERALD TRIBUNE" (Feb. 16, 1931)
"Sissle and his aggregation have lost none of their native rhythm as the result of four years in Europe, and it is seldom that such pleasing music has been heard at the 47th street playhouse. Sissle's personality greatly aided him in his song rendition."

"DAILY NEWS" (Feb. 16, 1931)
"Welcome, too, is the return of Noble Sissle of 'Shuffle Along' fame, who has brought an excellent band home after years and years abroad. Sissle is a master of the art of staging a song."

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WHERE YOU CAN GET THE TREATMENTS

AT the very minute you are reading this thousands of ailing pilgrims are flocking to the Palace Theatre, New York City, where for SECOND BIG HEALTH-GIVING WEEK I am dealing out new life to a bedridden public that is suffering from blackouts.

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